VOGUE

MARCH 15

RETAIL TRADE EDITION



INTERNATIONAL FASHION ISSUE

AMERICAN AND EUROPEAN REPORTS

U. S. A.

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ITALY · SPAIN

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HOW TO USE THIS ISSUE

MARCH 15TH TRADE EDITION

VOGUE

Promote internationally-
flavoured fashions,
the pick of
the spring collections

Take note of prints—
"fashion so strong that
you can practically lean on it"

INTERNATIONAL FASHIONS FROM:

AMERICA (*pages 60-63*)

PARIS (*pages 64-71*)

ITALY (*pages 76-79*)

SPAIN (*page 83*)

LONDON (*pages 90-93*)

SPRING-INTO-SUMMER FASHIONS:

Prints—strong fashion everywhere (*pages 94-99*)

City cottons, to travel (*pages 100-101*)

The print dress-and-coat costume for Mrs. Exeter (*pages 108-109*)

Cotton matchbox suits (*pages 110-111*)

New spring accessories (*pages 112-117*)

Blouses—new fashion point (*pages 118-121*)

Vogue Patterns for cotton fashions (*pages 122-123*)

The Young Nillionaire's travel wardrobe (*pages 124-127*)

The pink suit (*page 128*)

In advertising, displays,
and sales training
QUOTE VOGUE AND SELL
your merchandise with the authority of
MARCH 15 VOGUE
fashion points

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE, MARCH 15, 1953, VOL. 121, NO. 4

THE FABRICS AND PATTERNS OF FASHION

MAKE THIS JUNE THEIR NEW FASHION MONTH

A lot can be done about the long-overdue breaking of at least one pattern and fabric department tradition—the summer slump. These suggestions are aimed at all-year practice, but June is a good month to pick on because *so much* can be done then to stimulate new customer interest in *fashion* reasons to buy patterns and fabrics.

Display and advertise good summer patterns in new-fashion fabrics—well-tailored suits, slender dark town cottons, important silk prints, fragile, beautiful dancing dresses—the kind of fashions that women want for summer life and often have a hard time finding ready-made just when they most want them because ready-to-wear departments may be getting ready for autumn.

Below are some ideas for bringing new life—new *fashion* life—to the fabrics and patterns of your store's fashions, this June and before and after this June.

THEY BELONG TOGETHER

Why separate them? They sell each other. The women who sell your patterns might sell many more if they backed each pattern with their colour-and-fabric suggestions.

BRING THEM TOGETHER

Relate the important new patterns to the various fabrics-in-fashion. Have both pattern and fabric personnel present at these regular morning sales training meetings.

LET VOGUE INTRODUCE THEM TO NEW FASHION

Each issue of Vogue has important pattern pages. Use them regularly at these morning meetings like this:

1. Turn to pages 122 and 123 of this issue.
2. Take Pattern S-4401 from your new stock.
3. Bring bolts of embroidered cotton and organdie from your fabric department.
4. Show them to your fabric and pattern salespeople.
5. Stimulate their own ideas about other fabric combinations from stock for this pattern, and for the others on those pages.

PLOT THEIR SUCCESS WITH VOGUE'S FABRIC-COLOUR CHARTS

In the autumn and again in the spring, Vogue prepares a swatched chart on the incoming season, using the fashion editors' advance information. This chart can show your selling staff the coming colour and fabric fashions.

Recently, one store arranged their whole fabric department within the framework of the "shock colours," "earth to granite tones," "tinted colours," etc. that Vogue's Spring-into-Summer Colour-Fabric Chart predicted. And copy cards gave fashion identity to the visually pleasing groupings of the whole department.

(Write Vogue Merchandising Service for information about our autumn colour-fabric chart.)

DISPLAY THEIR FASHION POINTS

Whenever possible, have models made up from new patterns. Watch for Vogue Pattern Book's advance information and the pages of Vogue for patterns to make up. Follow out the fabric and accessory choices in your displays.

You can make supplementary fabric displays more important too. Take the sales training idea discussed before and choose a fabric for your pattern with a *related* fabric to give it fashion importance. If the pattern is a matchbox suit, you might choose a bolt of beige jersey, and another smaller bolt of printed cotton to suggest a lining and blouse for the suit. Or, you might use one of the new brown-slubbed tweeds with brown braid trimming shown importantly.

ACCESSORIES CAN DO A LOT FOR THEM

Always work closely with jewellery, accessory, hat, shoe and handbag departments so that you have their freshest fashion and colour ideas all ready to point up your displays whether you use mannequins or not.

Even if you have a policing problem in your fabric department, you can still use accessories, perhaps in glass cases next to the mannequins or fabrics.

Remember that fabrics can do a lot for accessories—and for beauty products—too, so try to introduce fabrics as good colour and texture backgrounds for accessory and cosmetic departments' colour displays.

Introduce them to other fashion departments, too. Borrow a sweater from your sportswear department to give a pattern-made suit a complete look of fashion in your store's windows.

LET FASHION MAKE THEIR POINT

No pattern display, regardless of its look of fashion, can really "get across" to your customers without a fashion point made on a nearby copy card.

Vogue can help you here. Look at the last page of this Trade Edition supplement, then send without charge for both *"Vogue Says" quotes:* "the print's the thing" and "the cotton suit—American specialty."

The copy on Vogue's pages, both the pattern *and* ready-to-wear fashion pages, can always supply you with fashion points to build your pattern and fabric displays on, and to reinforce them with a fashion reason-to-buy.

TAKE THEM TO FASHION SHOWS

Try, of course, to have tea room and fabric department fashion shows from time-to-time, showing your customers fashions entirely made from patterns.

But do also introduce your patterns to the woman who rarely sews but who can find a dressmaker. The most effective way to do this is to have three or four fashions-from-patterns shown in ready-to-wear fashion shows.

GET THEM INTO CIRCULATION

Introduce Mrs. Exeter to them. Don't forget that the older woman, who may have a figure problem, is apt to be one of your pattern department's most interested customers. She often wants to make, or have made, distinguished fashions that will really fit her in the fabrics she prefers to choose herself. So be sure to include pattern fashions for her in fashion shows.

Vogue's Young Nillionaire, whose "fortune is nil but whose taste is so exacting that she's a fashion influence—on her own terms" is the clever young fashion leader whose patronage your pattern department can attract *and keep* if you get her into the habit of patterns. She may be "in or out of college" but she is *a young adult.* So select for special promotion young-but-not-juvenile patterns (Junior Vogue Patterns are an excellent choice), displayed with fabrics in the colours and textures Vogue's "Young Nillionaire" pages can help you to choose.

FOLLOW UP THEIR SUCCESS

When you have a good thing in a pattern, make the most of it. When you go to the expense of making up a pattern for a fashion show, continue to use it through the next few weeks. Display it on a mannequin in your windows or in the pattern department.

And whenever a pattern you have presented in a fashion show and displayed has had notable selling success, let all your customers know about it. Advertise it in the newspapers, again with *"Vogue Says"* as the fashion point-of-sale.

WRITE TO YOUR CUSTOMERS ABOUT THEM

It may not be feasible to send pattern and fabric department bill enclosures to your store's entire charge account mailing list. But it can be well worth your while to have your own mailing list.

Have your customers register their names and addresses on a card to be placed in a special mailing list file. Then, well in advance of every fashion season, send them little cards of swatches from your fabric department, again with *"Vogue Says"* quotes to alert them to coming colour, texture and silhouette fashions.

And do write to us about them, for help in preparing these mailing pieces, for applicable *"Vogue Says"* quotes and for any other plans we can help you to make.

Additional copies of these pages are available at $2.00 for 100 copies. Please write to: VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N. Y.

To sell fashion, quote VOGUE

Your Release Date: March 13th

Use these quotations in your advertising and/or window or departmental cards

LETTER THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

TO SELL INTERNATIONAL FASHIONS:

VOGUE SAYS: "International fashion—a long-coat costume"
VOGUE SAYS: "American fashions—to lead an international life"
VOGUE SAYS: "Paris strong point—the high-waisted coat"
VOGUE SAYS: "The easy skirt's the rule in Italian day dresses"
VOGUE SAYS: "Spanish fashion—a vivid drama, a dark elegance"
VOGUE SAYS: "Deeply British—firm day tailoring"

TO SELL FASHIONS IN PRINT:

VOGUE SAYS: "The print—solid fashion now"
VOGUE SAYS: "The new cottons—as smart as print"
VOGUE SAYS: "The brisk cotton print—stingingly clean"
VOGUE SAYS: "A stop-press print—black-and-white cotton"
VOGUE SAYS: "Decisive prints—as town suits"
VOGUE SAYS: "The print suit—cool and sleek"
VOGUE SAYS: "Silk print—dazzling under a dark coat"
VOGUE SAYS: "Figure-shaping print dress—solid fashion now"
VOGUE SAYS: "The coated dress—in print for Mrs. Exeter"
VOGUE SAYS: "The print-coated dress—strong fashion"
VOGUE SAYS: "Dress and jacket—strong fashion in print"

TO SELL SPRING-INTO-SUMMER IDEAS

VOGUE SAYS: "Newest suit—subtly-waisted"
VOGUE SAYS: "City cotton—favourite spring-into-summer suit"
VOGUE SAYS: "City cottons—on their way"
VOGUE SAYS: "Now it's the pink suit"
VOGUE SAYS: "The pink suit—definitely shaped"
VOGUE SAYS: "The pink suit—to wear with black"
VOGUE SAYS: "Matchbox suit—at the top of its form in cotton"
VOGUE SAYS: "A cotton matchbox suit that looks like town"
VOGUE SAYS: "White silk shantung jacket—a new stopper"
VOGUE SAYS: "Fashions with travel talents for the young nillionaire"
VOGUE SAYS: "The blouse—part of the new fashion idiom"
VOGUE SAYS: "Blouse fashion—delicious freshness"
VOGUE SAYS: "The blouse—taking on new fashion meaning"
VOGUE SAYS: "The blouse—newly important"

TO SELL ACCESSORIES:

VOGUE SAYS: "Spring accessories—new fashion centres"
VOGUE SAYS: "The jewelled belt—centred on a small waist"
VOGUE SAYS: "A scarf of pink beads on a pale dress"
VOGUE SAYS: "A collar of white beads—to jewel a dark dress"
VOGUE SAYS: "Pink beads wound as a scarf"
VOGUE SAYS: "Bead-embroidered stoles—spring accessories"
VOGUE SAYS: "Pale-pink umbrella—pretty accessory"
VOGUE SAYS: "White enamel cuff bracelets—spring accessories"
VOGUE SAYS: "Big gold earrings—in with a bangle"
VOGUE SAYS: "Gold hoop bracelets worn together"
VOGUE SAYS: "Beads—important spring accessories"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. 12" x 15" unmounted display sheets
b. counter-type tent cards

Fill in the number wanted in each size and return this coupon to us, please (3/15)

VOGUE SAYS: *"The cotton suit—American specialty"*
a ☐ *b* ☐

VOGUE SAYS: *"The print's the thing"*
a ☐ *b* ☐

NAME.....

STORE NAME.....

STREET.....

CITY.....ZONE .....STATE .....

VOGUE MERCHANDISING SERVICE, 420 LEXINGTON AVE., N. Y. 17, N. Y.



Leslie Morris
designed this suit of
charcoal gray worsted jersey
sweetened with its own white tie-silk blouse.

From Our Made-to-Order Collection
for Spring and Summer, on the Fourth Floor

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

FOUR MOODS HATH EVERY WOMAN



HER TABU MOOD—*Her heart set—definite in purpose*



HER 20 CARATS MOOD—*She is relaxed in complete self assurance*



HER EMIR MOOD—*Gay, romantic, ready for adventure*



HER PLATINE MOOD—*In which her beautiful dignity dominates her every move*

Dana's Masterpiece Perfumes can be all things for all women. The ultimate in alluring persuasiveness, haughty yet inviting. Opening ever new and enchanted vistas for the wearer and fascinating all who come near her. Eternally paradoxical as any daughter of Eve, Dana Perfumes are truly the perfect ally and counterpart of the eternal femme.

Dana®

PARIS • NEW YORK

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Vogue
March 15th, 1953

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Vol. 121, No. 5
Whole No. 1905



George Platt-Lynes

Sterling . . . Striking

Silk poult strapless-top dress and self-lined sleeveless bolero . . . stylized simplicity with bombshell impact. Diminutive folds soften bodice top and hips . . . the bolero flaunting a fine flare. Black or navy with leather-backed self belt, $155. Rhinestone-dotted black leather belt, $35. From our collection of Bendel Originals for immediate wear.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

bobri



Koret's Jack in the box
...he's for girls!



Hattie Carnegie

42 East 49th Street New York

the big and beautiful difference is Mojud's tiny

concertina pleat



. . . so fine—and so figure-defining it makes nylon an exciting fabric discovery all over again! Here now . . . a trousseau-minded Concertina trio . . . frosted with delicate nylon lace . . . and needless to say, pleated for keeps. At fine stores everywhere.

MOJUD®

lingerie



Gown: White, Honey Beige, Black, Pink. Sizes 32-40, 15.95

Slip: White, Honey Beige, Black, Pink. Sizes 32-40, 8.95

Petticoat: White, Black, Pink. Small, Medium, Large, 5.95

Panty (not illustrated): White, Honey Beige, Black, Pink. Sizes 4-8, 2.95

And There's Lovely Hosiery by Mojud, Too

For name of nearest dealer, write Mojud Hosiery Co., Inc., 385 Fifth Ave., N. Y. 16. ©1953

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

OMAR KIAM OF BEN REIG HUGS THE BODICE, SWIRLS THE SKIRT OF THIS OBLIQUE-FASTENED COCKTAIL DRESS OF PURE SILK NAVY TAFFETA.

TONI FRISSELL

IN NEW YORK AT DE PINNA





Sunset $5

GRANDOE

Gloves BY ALEXETTE BACMO



Thrill to the suppleness of Grandoe's doeskin-like fabric. Marvel at Grandoe's beauty through countless washings.

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Charles of the Ritz

Because it's personal...and face powder should be. Because it's created exclusively for me...catering to *my* skintone, doing things for *my* complexion. Because an expert gives me the personal attention I think such things should have...part of the luxury that costs so little. $2, $3 sizes (Introductory size $1) All prices plus tax.



Have you seen Martex' Luxor towels...in face powder shades inspired by Charles of the Ritz

Your leg has a figure, too® in Beautiful Bryans…
The form divine in stockings!

Flowering of the
pretty bloom for legs...
English Tea-Rose

A rose is a rose is a rose . . .
but the queen of them all
is "English Tea-Rose"!

La vie en rose-gold fantasy . . .
stemming from the FLOWER SHOW
OF BLOOMING BEAUTIES in
stockings designed to be the very
shade and shape of fashion . . . by

Beautiful
Bryans
always a shade ahead!



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ROMANCE ROSES: JOHN FREDERICS
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All prices plus tax



delicately sheer,

enduringly flattering . . .

inspired start for your

Spring-into-Summer

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with simulated jewels.



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. . . Springtime magic for a little girl's wardrobe. Pamper your favorite young lady with these lovely lingerie originals, exquisitely designed in long-wearing nylon tricot. And for grown-up glamour, note the touches of imported lace, nylon tulle, ribbons and rosebuds.

POLLY-BETTS UNDIES • SHILLINGTON, PA.



Spring '53 finds navy-with-white Fashion's favorite color formula . . . ergo, the white-lit navy shoe by Marquise! Crisp as a boutonniere, it quickens your casual and important costumes . . . appears here in two interpretations, one stilt-heeled for after-five flattery, the second saddle-stitched and opera-shaped for clock-'round wear! Both in fine, well-polished calf. You'll recognize the traditional Marquise value. . . . . $12.95 and $14.95

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 146.



for now and now on . . .

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Crushed-ice CRUISALINE, Repel-O-tized, by MALLINSON, in a woven Tattersall check with a wide-collar jacket, a kickpleat skirt. Red, blue or brown on white. Sizes 10 to 18, 25.00.

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NEW YORK

WOOLF BROS.
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and on . . .

YOUR URBAN-SUBURBAN LIFE

Parfait-cool PANAMA cloth by M. AND W. THOMAS for a jacket piped in peppermint stripes, a flaring skirt. Raspberry, mint, lilac, charcoal or blueberry in sizes 10 to 18, 29.95.

BEST & CO.
NEW YORK

Sherbet-frosty textured spun rayon by FOLKER FABRICS for a match box jacket over a smooth spun rayon halter and skirt. Lime, toffee tan, pale blue, grey or navy. Sizes 10 to 18, 35.00.

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sun-sparkled brilliance that
sings of flowers . . . heralding a
new season of fashion and beauty.
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Holiday

in the new classic manner



Above: Oldsmobile Ninety-Eight Holiday Coupé. A General Motors Value.

Never before such glamour in an automobile! Never before such a Classic creation as Oldsmobile's luxurious new Ninety-Eight Holiday Coupé! One look tells you that this sleek new beauty is a true aristocrat of the highways . . . one ride tells you that your driving holiday begins the moment you slip behind the wheel! You take command of the mightiest "Rocket" Engine ever built . . . Power Steering* lets you turn and park with miraculous ease . . . Power Brakes* give you quicker, surer stops—with 40% less effort! And to make your driving holiday complete, Oldsmobile offers the Autronic-Eye* for automatic headlight control. Make every motoring mile a thrilling new experience! See . . . and *drive* . . . this exciting new Classic! On display now at your Oldsmobile dealer's.

**Optional at extra cost.*

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Estralita – 4.00

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Your hands look smarter in Crescendoe gloves because Crescendoe's exciting new styles in leather-tailored Wonder Fabric make your hands look slender, elegant, *prettier.*

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Your fashion dollar goes further with
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Wonder Fabric is now *shrinkproof*.
They wear *longer*,
soil *less*,
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Crescendoe

Gloves by Superb

*

Spring

Café

Spring

Plaza

Rendezvous

Promenade

ARCHER'S BOULEVARD COLORS

Archer's exclusive white Neline stripes identify the leg size: TRIM, 4 stripes for petite or slim legs; TWEEN, 5 stripes for typical or model legs; TAPER, 6 stripes for tall or fuller legs.



CHECK FIT WITH FIT LINE

Archer

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ARCHER MILLS, INC., COLUMBUS, GEORGIA—350 FIFTH AVE., NEW YORK

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A new creation by Richelieu. The Tops in Fashion.

Solid . . . but light in weight.
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Your choice in the colors of
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All necklaces knotted.

On model: Baroque and rondelles.
Two strand adjustable necklace . . . $7.50.
Bracelet . . . $5. Earring . . . $3.
Illus.: Very large baroque adjustable
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Prices plus tax. At all better stores.



The Richelieu label
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For the name of the store nearest you, write: JOS. H. MEYER BROS., 389 FIFTH AVENUE, NEW YORK 16, N. Y.


1.


2.


3.



THE NEW IN NYLON MESH SHOES

Where leather isn't—mesh is! That's what makes these fabulous Foot Savers so very airy. And their Shortback® Lasts cling close as your best-fitting stockings. **1.** Such shiny patent you could almost primp in it. The *Clover*, by Foot Saver. **2.** Dapper little pump with a dressmakery outlook on life. Calf—air-cooled with nylon mesh. The *Palm*, by Foot Saver. **3.** Your shoe is air-conditioned—with peep-show inserts of nylon mesh. The *Elladene*, in calf, by Foot Saver. **4.** Open-air shoe with sling heel, mesh toe. The *Princess*, calf strap style, by Foot Saver. **5.** Fits clingingly as your favorite gloves. The *Bebe*, in calf, by Foot Saver. **6.** Simply stated, simply beautiful. Calf and nylon mesh. The *Florian*, by Foot Saver.

4.


5.


6.

SHORTBACK FOOT SAVER SHOES

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 146.



Never cracks • Lastingly supple • Resists tearing, scuffing • Easily wiped clean

Fashion brilliance that wear won't dim

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"New Moon" (above) and "Pandora's Box" (below), two of a wealth of styles by The Ronay Bag Co., 1 East 33rd Street, New York City.
This patent plastic by
Fabric Leather Corp., 16 W. 32nd, New York City



Precious patent, beloved of fashion! Never bigger than this year, never better than in the beautiful patent surface given to VINYLITE Brand Plastics by the Fabric Leather Corporation. Far suppler, richer, longer lasting than any patent you've ever known . . . small wonder it lends its luster to the finest handbags and other accessories.

So many beautiful things in your life are the better for being made of VINYLITE Brand Plastics. From smart rainwear you fold away in a flash to place mats you just wipe clean . . . you've a promise of better performance in the "Made of VINYLITE Brand Plastics" signature.

YOU KNOW IT'S RIGHT IF IT'S...

VINYLITE TRADE MARKS PLASTICS

BAKELITE COMPANY

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WHAT TO TAKE...

HOW TO PACK...



Mary Gordon of TWA is your travel friend, travel adviser, whether you are vacationing at home or abroad. She will tell you where to go . . . when to go for a fun-packed vacation. She will tell you what to take . . . how to pack it for a carefree vacation. Let her help you solve your travel problems, answer your travel questions. And, remember, her travel help is yours free for the asking.

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WHAT ABOUT VACATION CLOTHES? Solve your clothes problem the easy way. Fashion-wise Mary Gordon of TWA has approved a smart, go-everywhere, see-everything, practical, packable wardrobe* that is well within the 44-pound luggage allowance. This have-fun wardrobe that laughs at travel wrinkles is exclusive at all Peck and Peck shops.

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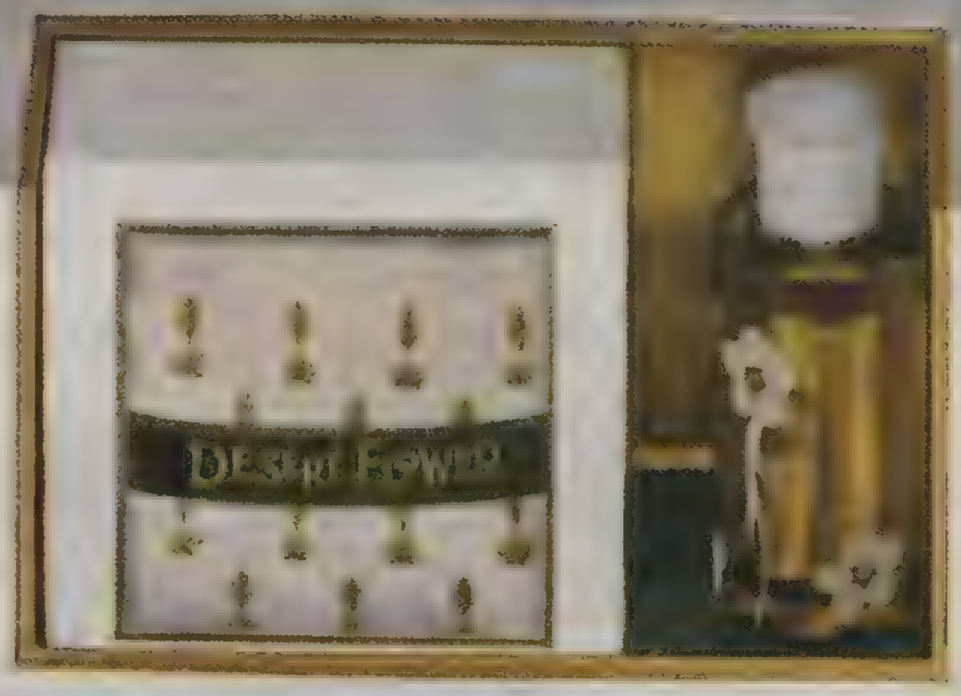
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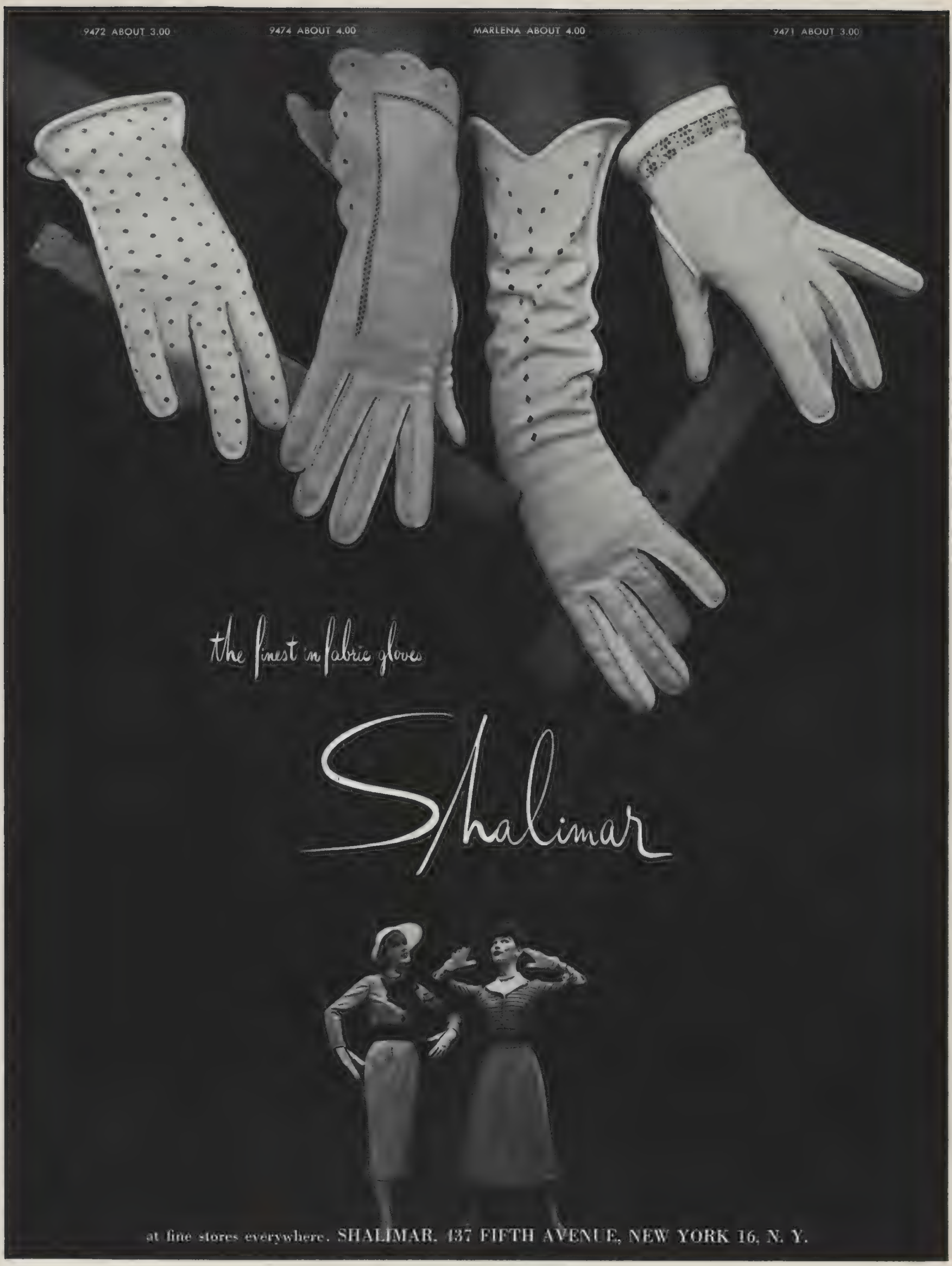
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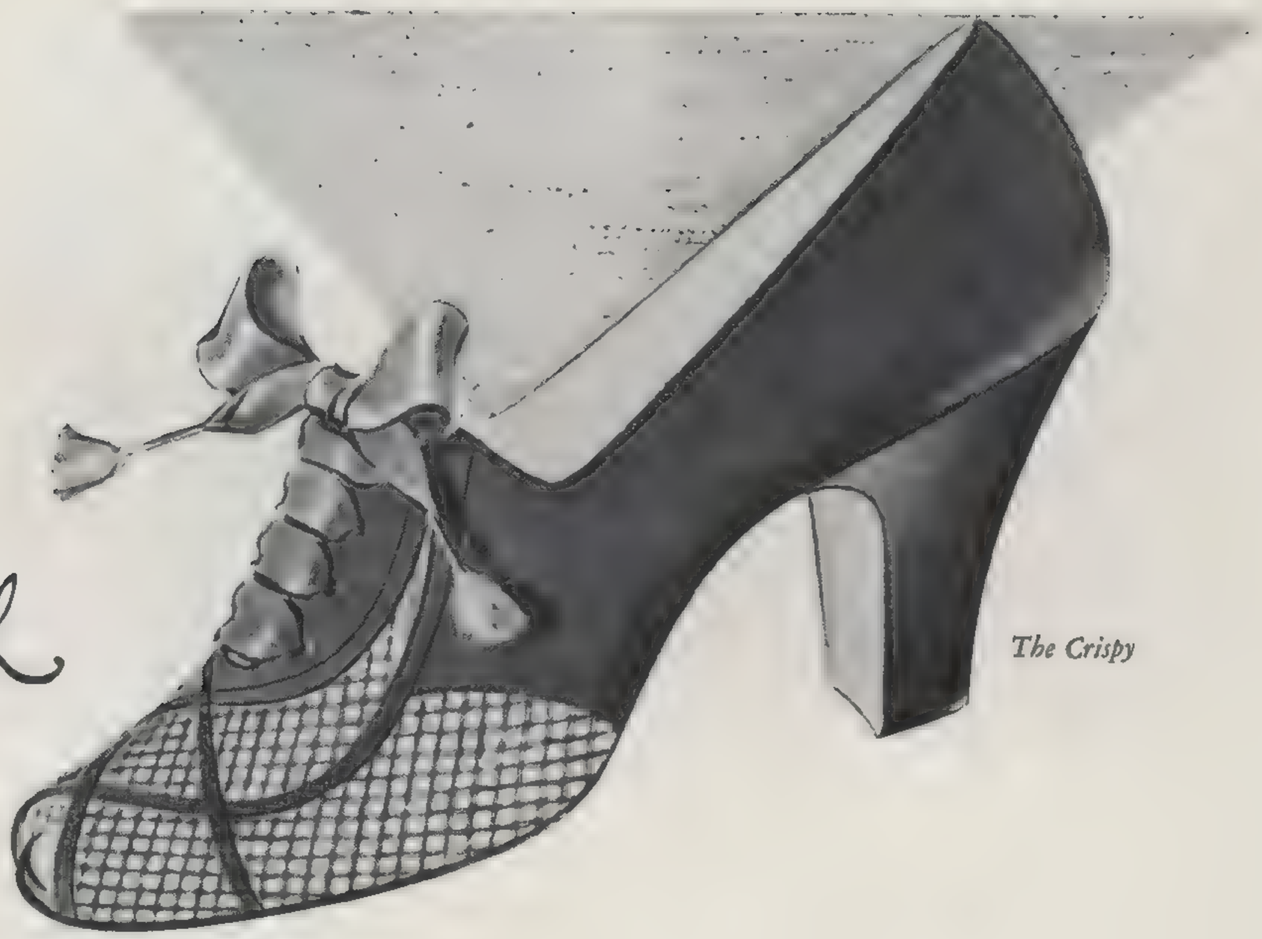
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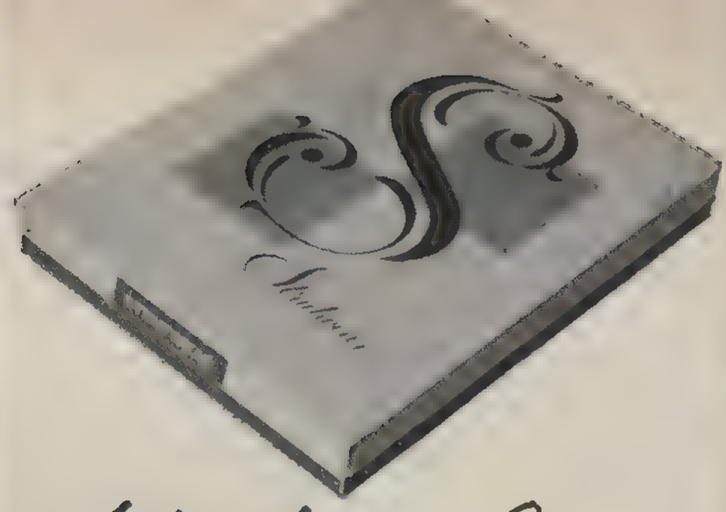
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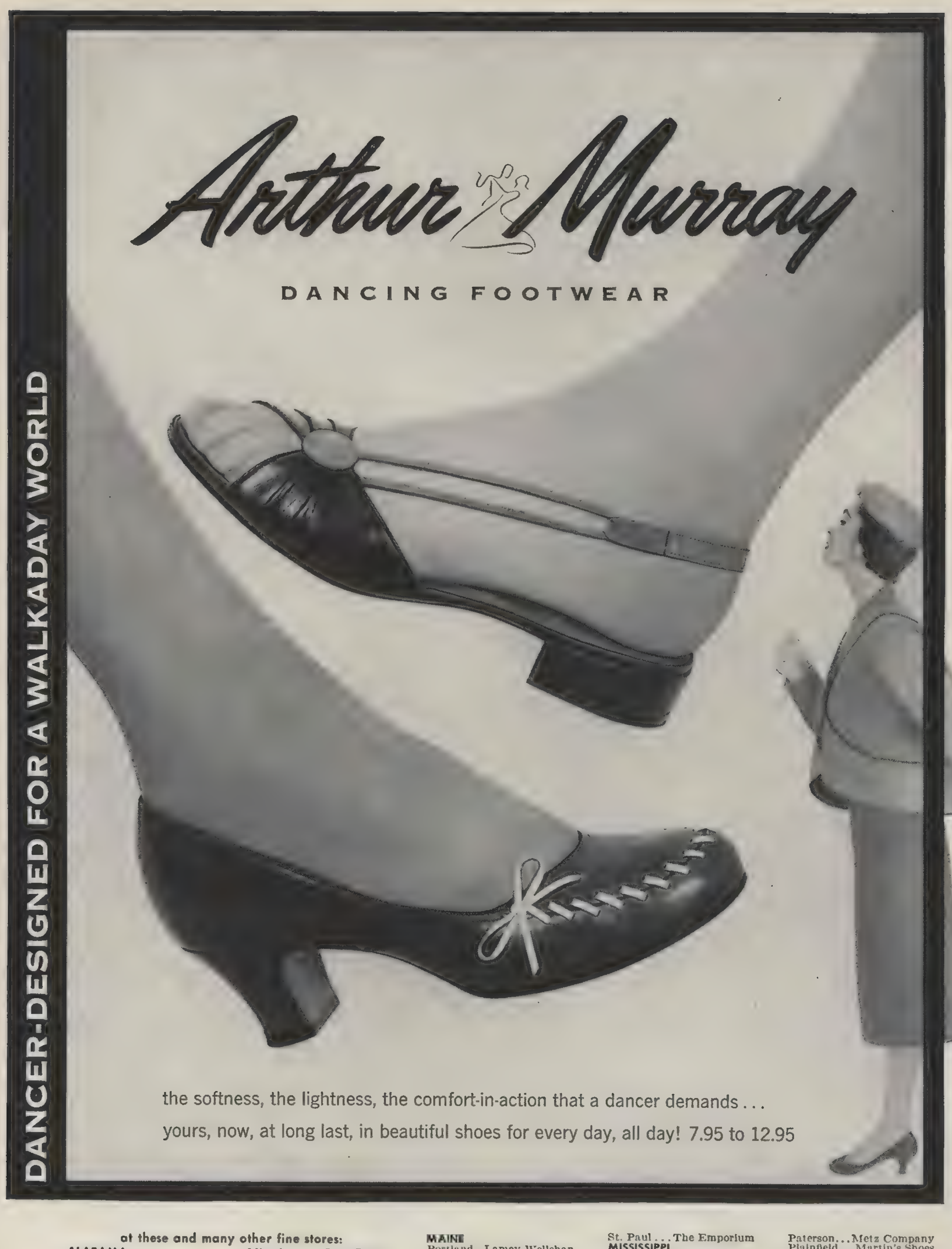
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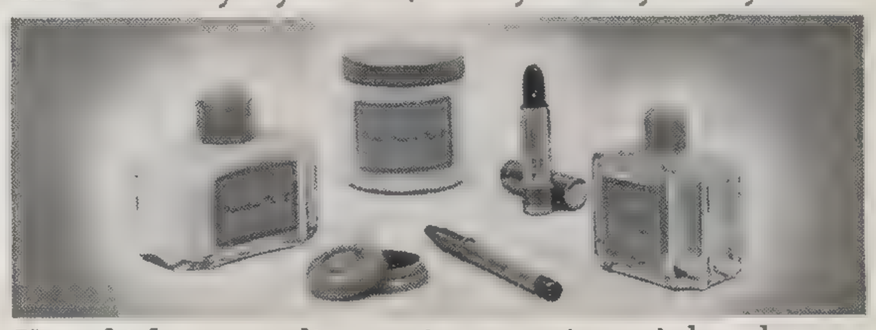


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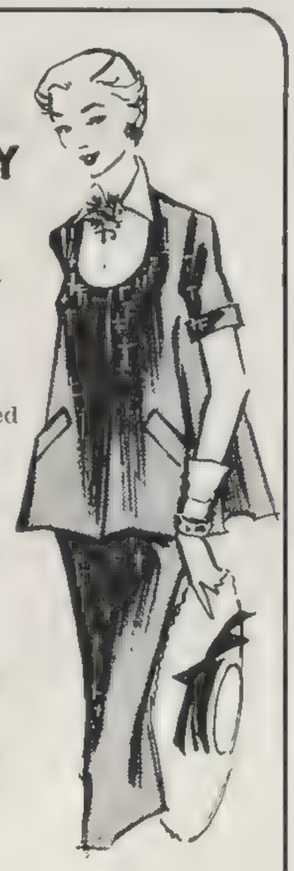
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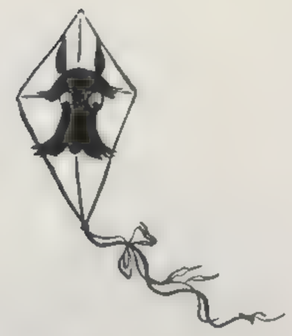
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1



2

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3

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HOUND

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5







6

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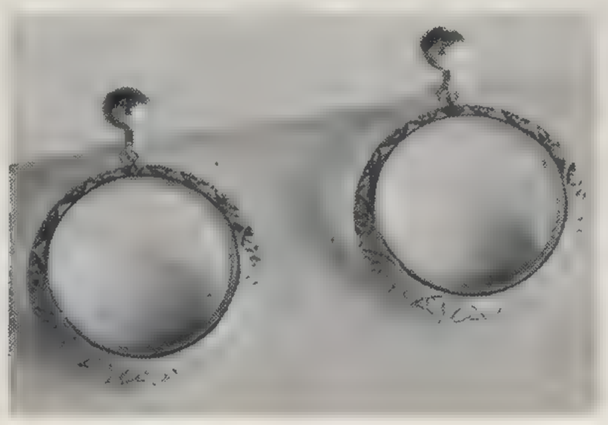
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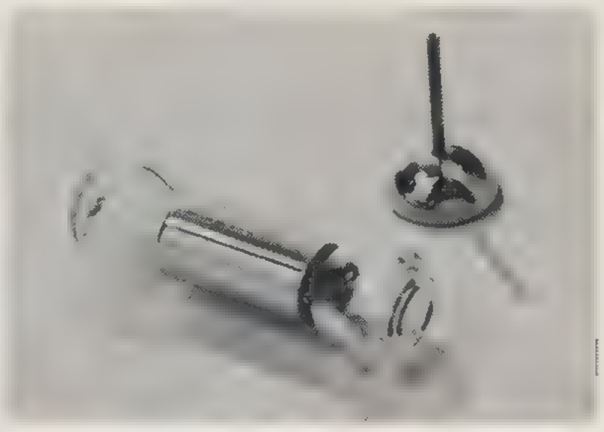


Left: More bangles. Earrings—this time, big as a silver dollar. Indian-made of sterling silver for either pierced or un-pierced ears. $2.95 tax inc. ppd. Old Pueblo Traders, Box 4035, V-4, Tucson, Ariz.

Right: Bermuda shorts of Moygashel linen and blouse of checked silk-shirting. Shorts: sizes 10 to 20, $16.95. Some of the many colours: dark grey, lavender, slate blue. Shirt: sizes 12 to 16, $14.95. Bermuda Shop, 554 Madison Ave., N. Y.



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Left: Perfume *flacon* that holds two flavours at once. Glass ends unscrew. $1.25 ppd. includes tiny metal funnel. Marietta Larson, 724 Fifth Ave., N. Y.



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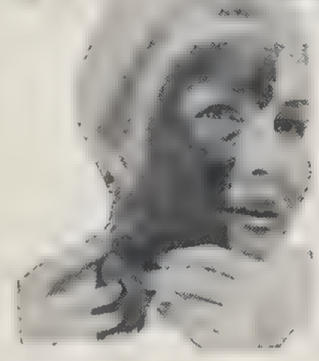
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Far left: Camisole suit slip has lace-inserted and lavishly embroidered bodice, and lace shoulder straps and hem. Also made with Navy or Black skirt. $8.95

Left: Nylon-lace-bodice style with deep hemline flounce of lace-encrusted nylon net. Petal Pink, White, and Black. $10.95

Above left: Frosted with net and embroidery. Pink, White, Blue, Navy, Black. $6.95

Above right: Empire slip with luxurious permanently pleated and embroidered top and deep, full flounce on skirt. . . . $8.95
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BLUMENFELD

COVER: Chosen for the cover of Vogue's first International Fashion Issue because it's a fashion that spans the globe: the suit with the slender box jacket, the sharp addition of print (in silk blouse, lining). Costume by Branell, $135. Best's; Hudson's; Montaldo's; Neiman-Marcus. The hat, white straw and blue ribbon and one of the new shapes being shaped by Christian Dior-New York: at Gunther-Jaeckel. Diamond jewellery: Verdura. The lips, the crisper, smarter red: Dorothy Gray's "Nosegay."

MARCH 15, 1953

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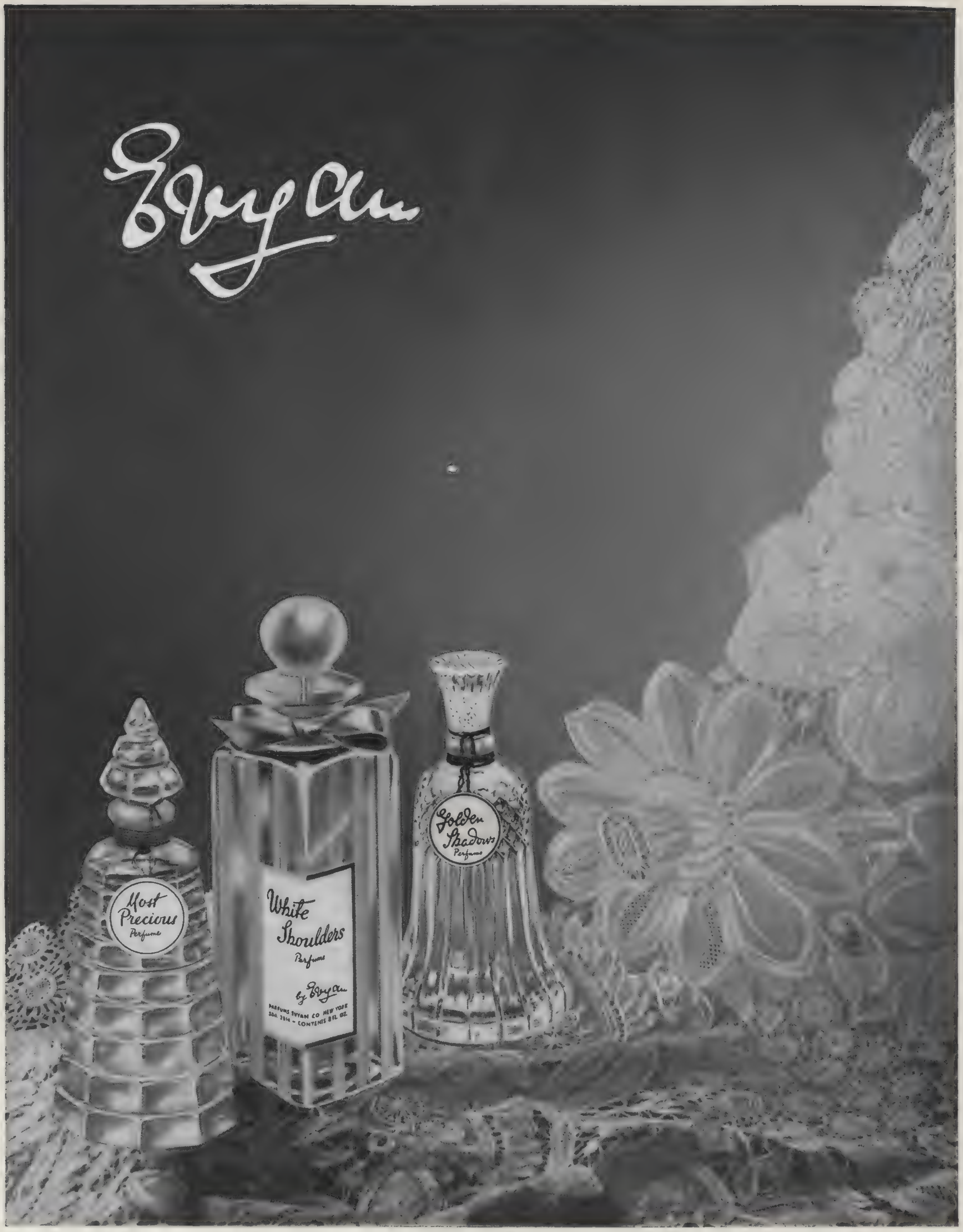
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Gifts of magnificence . . . for Easter

White Shoulders . . . Golden Shadows . . . Most Precious

VOGUE'S EYE VIEW OF THE MENDERS

There are the movers and shakers of the world,
and then there are the menders.
The menders are the innocent and wise.
They are innocent of cynicism and despair,
and they are wise in not waiting for the world to be otherwise than it is.
They patch up the wounds the world inflicts on itself
without question and without grimace.
The greater half of the world, when something is broken,
has the instinct to throw it away and get a new one,
but that lesser better half has the instinct to mend it, to make it well.
On an international scale, there are the great menders,
who tackle the world, no less:
the Red Cross, the Salvation Army, UNICEF, the American Friends Service Committee
(lovingly known to the whole world as the Quakers).
They are there where disaster is: today,
in flooded-out Holland, in earth-shaken Iran.
They tackle trachoma in Tunisia, loneliness in Boston, *kwashiorkor* in
French Equatorial Africa, depression in the old, the mentally ill.
They mend the future with TB vaccines, children's milk centres,
trained midwives, and books. They heal some of the deepest gashes
of disillusion by the mere fact that they—the menders—exist,
going about their business, and acting
as if healing and mending—and your generosity—
were the most natural things in the world.

INTERNATIONAL FASHION... BY INVITATION

This first International Fashion Issue of Vogue is to mark a new point. We couldn't have done such an issue before. Fashion only got its internationalization papers a short time ago, and for the first time in one issue, we can report on couture collections in five countries.

A woman now, and without having to leave the country, can have the best of five (or more) nations hanging in her closet—beautiful and compatible as a statesman's dream.

What has happened is this: designers from five countries now invite the world to their collections, twice a year—showing not only to individuals, but to buyers. In these five countries, fashions are seen, bought, exchanged (a good deal of the-sincerest-form-of-flattery goes on too) by buyers from everywhere.

In Florence, this spring, the Germans sat next to the Americans who sat next to the French. In London the Swedes sat next to the Italians who sat next to the Americans. In Paris they were all there too—including the Swiss and the Spanish . . . and there was also a gag about "the Russian buyers who took home a couple of Dior Originals—to invent."

Paris, of course always the moving force in fashion, has been at home to the world ever since Paris was. But it wasn't until 1941 that the British couture banded together, and it wasn't until after the war that they were able to invite the world to come and look and buy. Italy, a fashion source which women of taste were always "discovering," organized their couture just two years ago, and it was only last summer that the Spanish couture, both in Madrid and Barcelona, announced that they too requested the pleasure of... And while their couture is not yet completely organized (and so not reported in this issue), Sweden is turning out first-rate design; Ireland is making up its famous tweeds into coats and suits, and the fashion production lines in Zurich and West Berlin are rolling.

And the U.S.A.? Well, it's part of our national informality that we never seem to get around to issuing formal invitations. We hold open house. We expect people just to drop in. (And they do.) While Europe does not send buyers to see our collections, there is not a major French designer—and hardly a British or Italian one—who hasn't been here to taste the flavour of American fashion, and ten French and Italian designers make collections here in America, for Americans.

Due to this internationalization of fashion (in which everybody can see what's going on all across the board) one thing becomes crystal clear, and that is: certain general fashions seem to get born simultaneously in all collections. (In Italy the high-waisted coat is achieved with underarm belts—in Paris by fit.)

This spring it's going to be hard *not* to dress internationally, because a woman will look at home anywhere in the world if she happens to own: a subtly-waisted suit; a long-coat costume; a print dress, particularly a black and white print; a narrow coat; a blouse that matches the lining of a jacket. A beige suit or coat; big jewellery; shoes with very thin heels and pointed toes.

And speaking in this international vein, what is happening everywhere this spring, to hair? Quickly answered in five languages: Hats.

Imprint, American

Opposite: the line, American; the print, international fashion; the news, the couture turning out its most important fashions in print. Here; silky surah in two parts, shaped to almost finicky perfection. By Leslie Morris. Draped, sashed turban, both made-to-order, Bergdorf Goodman. Her skin-foundation: Jacqueline Cochran's "Drama Sheen."

BLUMENFELD







AMERICAN FASHIONS

designed to lead
an international life

Uniquely American (the
American pace demands it):
ready-made fashion from
designers of the couturier
category; and smart in the
international fashion sense.
Opposite: A born international—a dress
designed in New York by Christian Dior,
who comes here annually to produce
his American collections of ready-to-wear
clothes. Here, a black silk alpaca halter dress
that turns out to be two dresses: as it's pictured,
it's meant for after-five; worn with its own short,
lightly-fitted jacket, it's for day, from noon on.
Dress and Dior hat: Henri Bendel; Harzfeld's;
Joske's. Jewels, Verdura.
Right: Entirely American, entirely smart
in any city—the afternoon-and-little-dinner
costume of Traina-Norell, its jacket a loose
little shirt that buttons only halfway down;
its slender skirt built up over the ribs.
Black wool-and-silk faille (very smart.
worn with a white kidskin beret.
a deep rhinestone bib). The costume,
at Bonwit Teller; Garfinckel's;
Woolf Bros.; I. Magnin.

BLUMENFELD



HENRY CLARKE

PARIS

THE BREATH OF WORLD FASHION

Paris is the life-force of the world's fashion because
fashion, in Paris, is a living, breathing part of the life.
To the French, an awareness of *la mode* is as essential as
an awareness of *la politesse;* the couturier is ranked with the
poet and the painter; and a change in the fashion is as absorbing
as the emergence of a new school of art—the taxi driver
asks the woman leaving Dior's: "What's he doing this year?"
It's this sense of the importance of fashion
plus a highly developed French feeling for beauty and
craftsmanship (history supplied the ideal culture for its
growth), that has given the fashion output of Paris
an unparalleled authority, vitality, and taste.
Does this mean that all Paris fashion is perfect? Are all the
paintings of Bonnard great? Of course not; but in every
work of a master, there are elements of his genius—and that is
why the world examines every fashion that comes out of Paris with an interest that never fails.
(Beginning here, eight pages of Paris highlights; for the complete Paris report, see March 1 Vogue.)



Over-the-earrings: Schiaparelli



Duplex earrings: by Winter

Facing page: The white piqué Balenciaga evening coat dress,
wearing roses and a lengthy stole of grey and white
satin-striped organdie; long grey gloves. Here: Wanamaker's, Phila.
Near left: Rhinestones above and pendant from the ears
(a hidden curve of metal connects them).
Designed by Winter for Madeleine de Rauch. Here: Saks Fifth.
Above: Gold circles, raining rubies, hooped over the ears—
Schiaparelli's big new idea in earrings.

Balenciaga: evening coat dress, white pique



Givenchy: the added stole

Givenchy's bouffant: coffee silk organdie—strapless top, crinolined skirt, a tucked white organdie stole that's a cape above the satin bow at the waist and two trailing panels below it.
In America at: Bergdorf Goodman; Wanamaker's, Phila.; I. Magnin.
Dior's bouffant: his most-ordered evening dress—clockwise windings of pale-grey taffeta and dark grey net; then a great fullness.
Here at: Henri Bendel; Garfinckel's; Holt, Renfrew of Canada.

PARIS

THE BOUFFANTS



Dior: the spiralled bodice



HENRY CLARKE

PARIS

OUTSIDE STORY

Dior's tulip-top costume: His famous new day line: tulip-top beige silk coat, and two-piece tulip-top dress of black and white checked sheer wool. Dress, here at Altman; I. Magnin.



HENRY CLARKE



High-waisted Fath coat: green wool

Balenciaga suit: hexagonal collar



Balenciaga's suit: Navy-blue wool, loose-waisted, the six-cornered collar opening on a white piqué overblouse. Suit and hat in America at Marshall Field.
Fath's coat: A smash hit of his collection. Green wool (minty shades are a growing Paris fashion), giving the high-waisted impression that this couturier favours. Here in America, at Bergdorf Goodman; Kaufmann's; Morgan's of Canada.
Balenciaga's coat: A study in smart juxtaposition—soft grey tweed with softly fringed cuffs; hard charcoal-grey alpaca with a hip belt of jet black suède; a white kidskin hat. Coat, here at Henri Bendel.

Fringed tweed coat: Balenciaga





High-waisted coats: *Fath*
Tulip shoulders: *Dior*
Drawstrings: *Balenciaga*
Giant polkadots: *Manguin*
Cutaway jackets: *Manguin*
Accordion pleats: *Dior*



Slender pleats: *Balmain*
Gipsy look: *Lanvin-Castillo*
Bloused backs: *M. de Rauch*
High evening waists: *Griffe*
Printed piqués: *Lanvin*
Tube suits: *Manguin*



Straight, longer: *Patou's jackets*
Lengthened, straight: *Balenciaga jackets*
Wide-curved: *Balenciaga shoulders*
Cotton Paisley: *Griffe's coat*
Plunging waists: *Jacques Fath*
Straight coats: *Dior*

PARIS STRONG POINTS

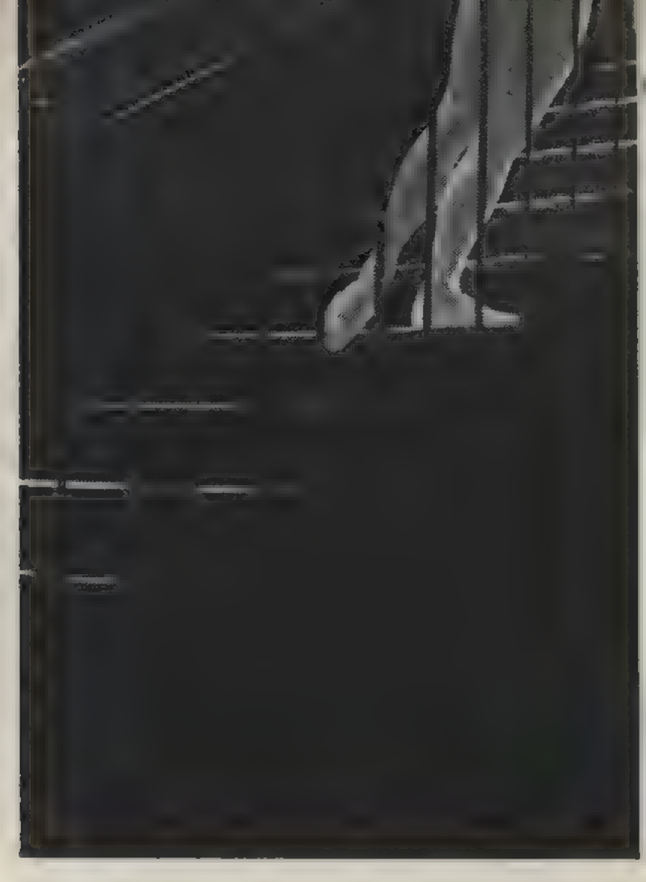
Dior's tulip-top suits: opposite, his best-seller, grey alpaca, the bloom of the sleeves implying a small waist. In America at: Bergdorf Goodman; I. Magnin; Marshall Field; Holt, Renfrew of Canada.

SKETCHES BY BOURET
PHOTOGRAPH BY HENRY CLARKE



People are talking about...in

PARIS



PEOPLE ARE TALKING ABOUT . . . The working start of the Schuman plan with an open market for coal in six nations, and the President of the plan's High Authority, Jean Monnet, a man of sense and vision. . . . The tide of fascination with the theatre, not so much talked of since the days of Sarah Bernhardt. . . . The rain of ideas to raise funds for the restoration of Versailles, as the start of a five-year plan to collect five billion francs; the paintings given by Matisse, Dufy, Utrillo, the small *soirées*, the big ball at Maxim's, all to benefit the palace.

PEOPLE ARE TALKING ABOUT . . . The state of American popularity, undermined by strident Communist propaganda and awaiting the meaning of the new U.S. foreign policy. . . . Paris' biggest hit play, *Hélène ou la Joie de Vivre*, by André Roussin out of John Erskine's *Helen of Troy;* in this version, full of broadside humour and casual murders, shine Sophie Desmarets, as Helen, and an absolute novice, Anna Gayle, tiny, cocky, twenty-years-old, and now an established success. . . . Automobile rallies: races with stock cars and amateur drivers, a major excitement for the young. . . . Bobby Short, an American who came to Paris by way of London and six weeks at its famous Embassy Club, who sings old ballads at Spivy's night club, "East Side." . . . The powerful rule-breaking ballet dancer, Jean Babilée, once the despair and prodigy of the *corps de ballet* at the Paris Opera, who has returned there like a conquering hero, as star. . . . The Rightest tilt and conservative style of new successful young novelists.

PEOPLE ARE TALKING ABOUT . . . The restaurant of the minute: Paris' oldest literary café, the Procope, reopened and redecorated to look as if Voltaire had just stepped out; Rousseau came here for cards and talk, as did Balzac, Hugo, Verlaine. . . . Zao Wou-Ki, a Paris-trained Chinese painter on the rise whose near-abstractions have some Eastern, some Western, and much universal virtue to them (colour reproduction, Vogue, December 1952). . . . The appointment of Existentialist Maurice Merleau-Ponty, brilliant professor, essayist, associate of Sartre, to the Philosophy Chair once held by Henri Bergson at France's venerable Collège de France (founded by François Ier in the 1500's); Merleau-Ponty has a wide public following because he avoids philosophical jargon, "expresses himself like everyone, if everyone expressed himself well."

PEOPLE ARE TALKING ABOUT . . . Daniel Gélin, a fad for the young, an expert actor who became a major screen star in less than three years, and now a movie director with *Les Dents Longues*. . . . . The cosy exhibition at the Musée Carnavalet of paintings from private collections hung as if in houses against old *boiseries*, among plants and flowers. . . . A pitiless, tense, cold-eyed novel, *Lumière de Soufre*, by Georges Arnaud; his ingenious story deals with a dying man obsessed with the idea that a painting he bought in a junk shop is a real Van Gogh.

PEOPLE ARE TALKING ABOUT . . . Corsica, an island not yet fully discovered by tourists, with one luxurious hotel, the Napoléon Bonaparte, at L'Ile Rousse; drier, wilder than Sicily, it is beautiful, steep, offers wonderful swimming and fishing and so many flowers that Napoleon wrote, "I would know Corsica with my eyes closed, by nothing but its fragrance." . . . Marie Daems, cheerful and elegant, and Alain Quercy, impetuous and shy, the young, beguiling leads in the stage revival of an old hit, *Hyménée*, by the late Edouard Bourdet, put on by Pierre Fresnay . . . Maria Morales, an operatic rarity: a singer with a beautiful voice, who is pretty, and can act; the twenty-two-year-old Spanish soprano singing *La Traviata* at the Paris Opera made jelly of even the sternest critics.

PEOPLE ARE TALKING ABOUT . . . Roland Petit, the young choreographer and dancer (best-known for his flashing *Carmen*), who promises a bag of fine names for his new ballet company just hatched in Paris: libretti by Jean Anouilh and Louise de Vilmorin; sets by Zao Wou-Ki and Clavé; Petit will also sing and dance in a French *Pal Joey*. . . . An appalling, wonderful film, *The Praying Mantis* (*La Mantide Religiosa*), a feat of photography recording the ballet motions and cannibal manners of an insect. . . . The off-beat talent of Samuel Beckett, an Irishman writing in French, a friend of James Joyce, and author of two dark difficult novels, and of the play, *En Attendant Godot*, which is now bothering Paris audiences with its raucous, tense, and static force.

PEOPLE ARE TALKING ABOUT . . . Turkish delights in the exhibition at the Musée des Arts Décoratifs with wonders like Suleiman the Magnificent's caftan of ivory silk embroidered with over-sized pink tulips and carnations; a Turkish spoon of tawny tortoise shell with an asymmetrical spray of coral for a handle. . . . Patricia Neway, who bowled over Paris in *The Consul*, and her two sell-out performances as *Tosca*, followed by a third on demand. . . . Four young Americans and their publishing venture, *The Paris Review:* into this new-born magazine, slanted to fiction, Peter Matthiessen, winner of a 1951 Atlantic First award, John Phillips, author of *The Second Happiest Day*, Tom Guinzburg and George Plimpton have inveigled such *(Continued on page 144)*



JEAN BABILÉE, BALLET STAR AT THE PARIS OPERA



MARIE DAEMS AND ALAIN QUERCY



PAINTER, ZAO WOU-KI



ANNA GAYLE, IN "HÉLÈNE OU LA JOIE DE VIVRE"



DANIEL GÉLIN, MOVIE LOVE



BOBBY SHORT, NIGHT-CLUB SINGER


MILTON GREENE

People are talking about...in

ROME

PEOPLE ARE TALKING ABOUT . . . De Gasperi, Italy's Premier, who after seven years of power is starting on another five. . . . The chatter about Clare Boothe Luce. . . . The revival of the theatre in Rome, led by Vittorio Gassman's success as Hamlet, his best scene "To be or not to be," which he recites lying down with his arms folded under his head. . . . Excitement in the convents since the talk of modernizing nuns' incommodious habits; as a result, one sees nuns stop, musing, in front of the display windows of big stores. . . . The growing international influence of Italian car design with one designer, Pinin Farina, now turning out a complete line for an American manufacturer. . . . A poster appearing on Roman walls: "Deputies! Your wardrobes judge you, don't trust their silence. They know that your new overcoat is the result of some shady affair. It's your old shamed overcoat which told them this!"

PEOPLE ARE TALKING ABOUT . . . The elections in May or June, and the new law pushed through in a sixty-nine-hour session by the Demo-Christian bloc to give at least sixty-four per cent of the seats in the Chamber of Deputies to any group with a bare majority (the Demo-Christian bloc, that is) . . . . The renewed quality of La Scala, Milan's great opera company, its sets and lighting, and a recent superb production of Beethoven's Ninth with a perfectly trained chorus. . . . The closing words of Pope Pius XII at a Commission of priests, "My children, don't force yourselves to understand modern times; your task is to pardon them."

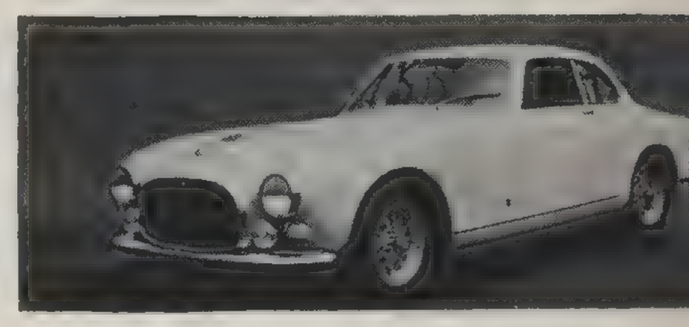
PEOPLE ARE TALKING ABOUT . . . Vittorio de Sica finishing off his new film *Terminal Station* with Jennifer Jones (story rewritten by Truman Capote who got $500 a week for four weeks, a fabulous salary in Italy) ; De Sica has been shooting for three months in the station at Rome, and tourists, ravished to recognize De Sica in the glare of reflectors, think he is filming the comings and goings of their admired Cook's Tours. . . . Biki, one of the top designers in Milan, who makes for Italians, beautifully proportioned custom-order designs; at her *boutiques*, in St. Moritz and Milan, this tiny Italian sells sports clothes she collects all over America and Europe. . . . Flourishing and excellent modern architecture in Milan, with apartments individually designed to fit each client—and not enough closets.

PEOPLE ARE TALKING ABOUT . . . Emanuela Castelbarco, granddaughter of Toscanini, and the most beautiful girl in the pageant at the Gala de Cinquecento in the Palazzo Vecchio, Florence, in which an amateur cast drawn from Rome, Mantua, Milan, and Florence, reenacted the sixteenth-century pre-wedding reception of Princess Eleanora de' Medici and Prince Vicenzo Gonzaga.

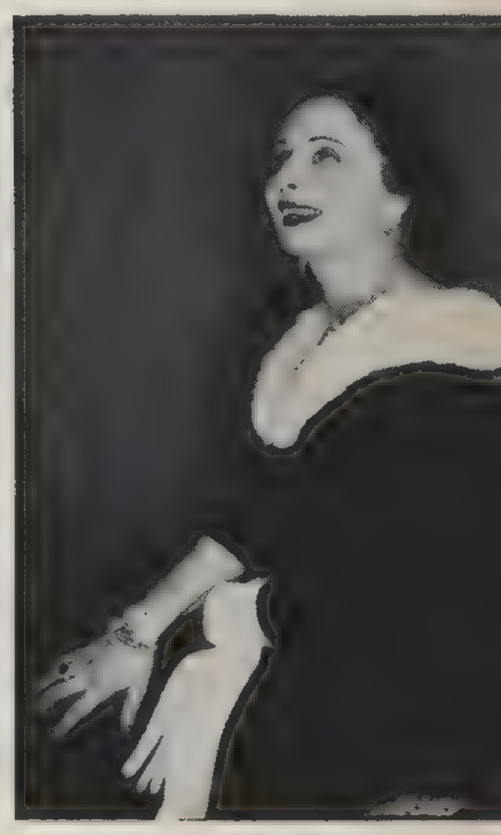
PEOPLE ARE TALKING ABOUT . . . Indro Montanelli, top journalist and *enfant terrible* of Italy, and his three-volume book *Incontri*, interviews with kings in exile, politicians, writers, actresses, 120 personages in all corners of the world, his salty portraits delighting readers more than the people portrayed. . . . Italian movie actresses becoming famous out of Italy, particularly Gina *(Continued on page 141)*



PREMIER DE GASPERI



ITALIAN CAR: A NEW FERRARI



COUTURIER, BIKI



FRANCA VALERI, VITTORIO CAPRIOLI, ALBERTO BONUCCI



VITTORIO GASSMAN



EMANUELA CASTELBARC



JOURNALIST INDRO MONTANELLI

GINA LOLLOBRICIDA



Opposite: Two prodigally beautiful young Italian movie stars, Marina Berti (left) and Eleonora Rossi-Drago. Miss Rossi-Drago, a magnificent neo-Titian beauty, is now in Paris making a movie called *Delirium;* Miss Berti, half-English, is married to Claudio Gora, now directing her in the film, *Buried Lives.*

ITALY

COLLECTIONS BUBBLING WITH IDEAS

HENRY CLARKE

Veneziani: close-hipped box

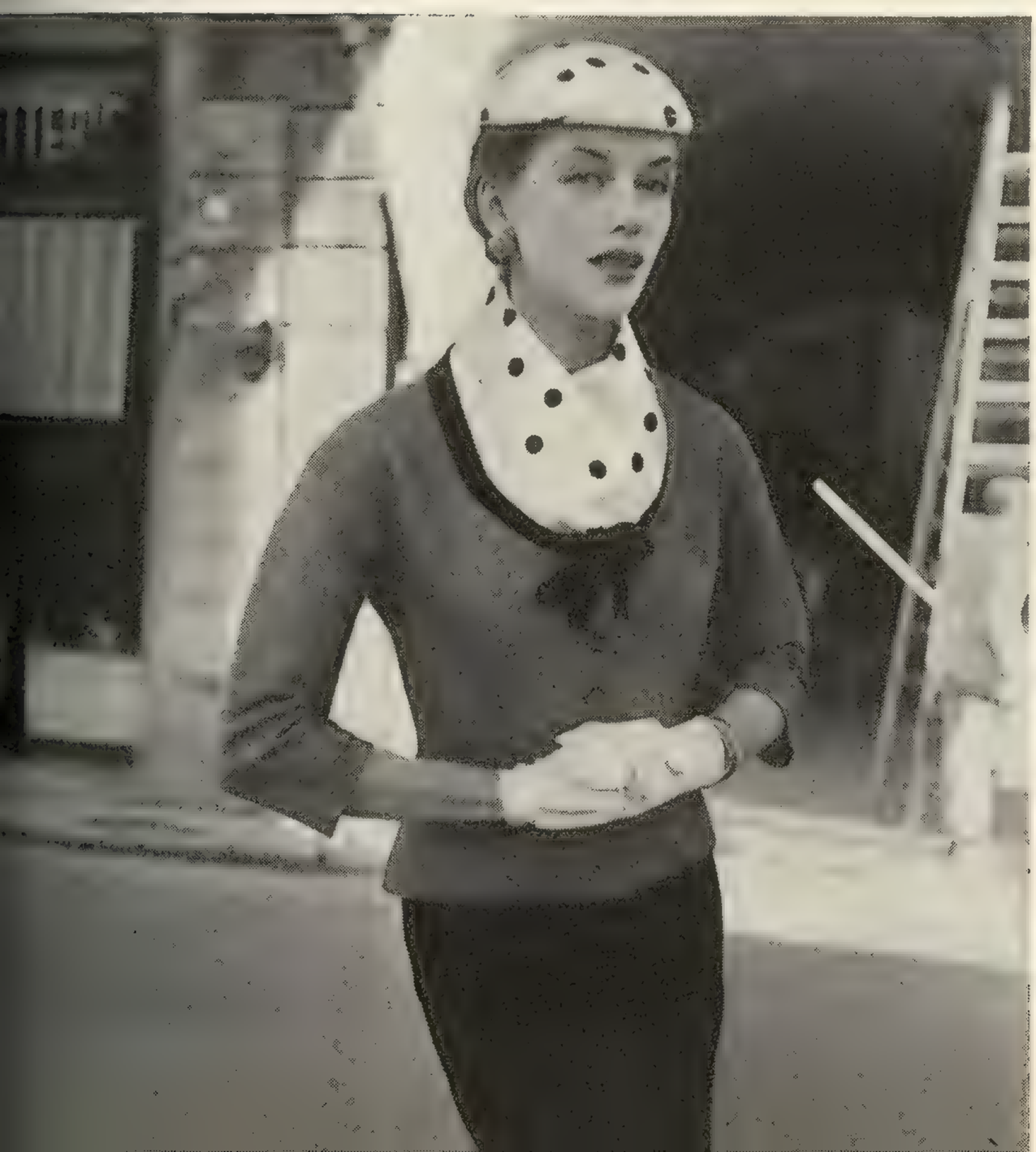


It's a little more than two years now that the Italians made their entrance on the international fashion scene, riding in on a wave of fabrics so beautiful they took the smart world's breath away. Since then, the couture in Rome and Florence and Milan has been a volcano (in constant eruption) of ideas, some wonderful, some not, all of them executed with the inventiveness and superb working materials—fabric, leather, straw—that are as indigenous to Italy as olives. Now, in the new spring collections: Italian beach clothes (see May 1 Vogue), evening dresses, accessories, as exciting as ever; coats of greater creativity (dresses still tend to be too French in manner); influential suits; the fulfillment of Veneziani—for vitality, fashion-sense, now the match of any designer, anywhere. *Veneziani's box suit:* Her best—jacket loose-bodied, snug-hipped. In navy-blue gabardine; white cotton blouse. Here: I. Magnin. *Fabiani's flared box:* Newest suit jacket—short; side-bands. Rust alpaca. Copies by Klein & Klein: Best's; Marshall Field; I. Magnin. *Veneziani's U-neck suit:* Red linen, faint waist, snug hips. Black velvet edges, a scarf, black wool skirt. Here: Jordan Marsh. *Vanna's dragoon jacket:* Navy-blue gabardine—tall collar of white grosgrain, red-tabbed; ruffled blouse. Costume here at I. Magnin.

Fabiani: back-flared box



U-neck suit: Veneziani



Vanna: dragoon jacket



Drawstringed tweed: coat by Simonetta



Itemized here, more good spring fashion from the idea-ful Italian couture—you've already seen the suit news on the two preceding pages. First, coats. They're full of news because they're *not* full (the tent coat, at long last, is folding up in Italy). The new line, pictured here, has a flat front, faintly full back; looks newest with stitched bands at front, back, or high at the sides. In day dresses, the easy skirt's the rule; for the evening, the short skirt is longest on fashion. Prints are wonderful, imitating sea, sky, forest, garden. Fabrics—yard after yard of surprises: hand-painted wools and linens; straw mixtures (even tailors like Ferdinandi use them); net and lace in day blouses; net late-day coats. For the beach, black and white—or blinding colour. *Veneziani's white coat:* Wool duvetine gabardine (a Rivetti fabric); Paisley sweater. Here: I. Magnin; Morgan's of Canada. *Simonetta's drawstring coat:* Speckled grey tweed, the black velvet drawstring holding the front flat. In America at I. Magnin. *Fabiani's print coat:* Heavy silk Paisley in shades of red and black; black velvet side-bands, collar. Here: Wanamaker's, Phila. *Fabiani's new cardigan:* Green tweed; banded front, sashed back. Copied by Klein & Klein, at Best's; Marshall Field; I. Magnin.

Side-banded print: coat by Fabiani



Fabiani's cardigan: Italy's newest coat



Deep-throated and white: coat by Veneziani

HENRY CLARKE



Signorina Illaria Occhini: nineteen, a Florentine, and an aspiring actress (she starts her first film soon in Rome) of inspiring loveliness. The earrings, by Luciana.

Principessa Nicoletta Boncampagni Ludovisi: small, dark, a Roman débutante—and very, very pretty. The dress, by Simonetta; here, at Wanamaker's, Phila.



ITALY

THE BEAUTIES



Donna Donnella Torrigiani: noted for her great sense of personal style; with her white skin, high cameo nose, a beauty in the true Florentine manner. The dress, by Marucelli.



Principessa Maria Odescalchi: photographed in the vast Palazzo Odescalchi in Rome; a really great beauty, tall, with a dark, shy majesty. Dress, by Battilocchi; here, at Wanamaker's, Phila.

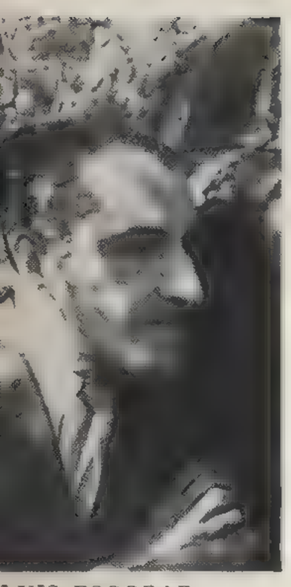
HENRY CLARKE



Signorina Luciana Malgeri: just introduced to Roman society, already much admired for her vivacious good looks. The dress, by Irene Galitzine.

People are talking about . . . in

MADRID



LUIS ESCOBAR



MARIANELA DE MONTIJO



VICTORIA MONTIEL



ANTONIO VILAR



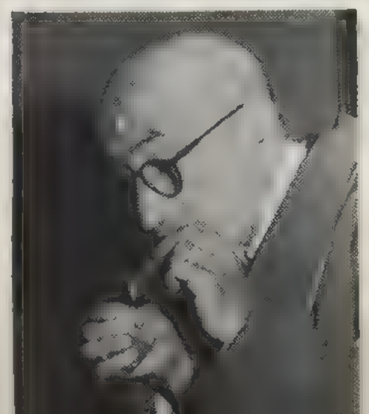
FRAY JOSÉ MOJICA



CONCHA ESPIÑA



ANTONIO BIENVENIDA



JACINTO BENAVENTE



CONCHITA MONTES

PEOPLE ARE TALKING ABOUT . . . Spain's candidate for the Nobel Prize this year, the undaunted seventy-six-year-old authoress, Concha Espiña, who has been totally blind for the last thirteen years; she devised for herself a system of writing in the open spaces of a wooden grill-like tablet, is now working on three novels at once. . . . The all-out campaign of Spanish fashion designers to attract American buyers. . . . Ibiza, a small island near Majorca, with wonderful swimming, and living costs at an absolute nadir. . . . Luis Escobar, the ex-director of the State Theater, now forming his own theatrical company, to be launched in Madrid in April.

PEOPLE ARE TALKING ABOUT . . . Marianela de Montijo, the remarkable young dancer who applies ballet technique and discipline to the traditional Spanish dances, and who, at twenty-two, has her own *corps de ballet*, trained in the basement of a Madrid apartment house. . . . The performance of *Death of a Salesman* by the Lope de Vega troupe in Barcelona. . . . The American-born Mme. Luis Montiel (Victoria Harris), who gives a brilliant dinner for twenty-four twice a week, an annual cocktail party for 1,500 which opens the Madrid season; is famous for her table decorations (never twice the same), her passion for Pekingese dogs. . . . The recent visit of the American fleet; the cocktail party given by Admiral Cassidy on his flagship, *Columbus*, off Barcelona, and the storm that kept half Barcelona on board ship overnight.

PEOPLE ARE TALKING ABOUT . . . The young Portuguese actor, Antonio Vilar, tall, dramatically handsome, the movie love of Spain; his latest film, a passion play filmed in a village near Barcelona with a local cast, represents the conflict between good and evil in present-day Spain, with Vilar playing two rôles, Judas and Christ. . . . Bullfighting, and the scandal exploded by Antonio Bienvenida, one of Spain's top matadors, who announced that for the last few years it has been common practice to cut the bulls' horns before they enter the *plaza*, greatly reducing the danger to matadors. . . . The fabulous sum spent to remodel one of Madrid's oldest and most beautiful houses into the new American Embassy. . . . The monk, Fray José Mojica, a former Mexican movie star and the romantic delight of the Spanish-speaking world until he disappeared into a Spanish monastery in 1936; now he has emerged, with the Church's permission, to produce, direct, and star in a religious film called *Portico de Gloria*.

PEOPLE ARE TALKING ABOUT . . . The scathing reviews given by all the Madrid critics to *Servir*, the latest play by Jacinto Benavente, called the George Bernard Shaw of Spain, who has dominated the Spanish theatre since 1896. *Servir* is a caustic, witty satire on middle-class life in Madrid, with some sharp-edged jabs at the Spanish social system. According to gossip, the official censorship, not daring to suppress one of the beloved "Don Jacinto's" plays, passed the buck to the critics, but Madrileños are flocking to see it. Benavente's secretary said, with a shrug: "After all, Don Jacinto can't touch adultery, a subject he adores—he can't mention politics—he can't bring in the Church. Really, there's nothing left for him to write about!"

PEOPLE ARE TALKING ABOUT . . . The new Castellana Hilton hotel in Madrid, a 338-room splendour, with Marshall Field décor, Swiss elevators and a Spanish patio. . . . Conchita Montes, the brilliant tri-lingual actress, leaving *(Continued on page 148)*

SPAIN

FASHION, DRAMATIZED

The very special contribution of Spain to fashion: a vivid drama, a dark elegance. Until a short time ago, only one name characterized it for most of the world—that of the Spaniard Balenciaga, designing in Paris (in Madrid, his label reads "Eisa"). But now, a school of Spanish custom design is making itself known internationally. It's come far in elegance already; tends too often as yet to look too much toward France; but promises, as it grows to independence, fashion of dramatic originality. Illustrations from the Barcelona collections.

By Santa Eulalia: Black brocade, plastered close and then pouffed, and then caught in again by a wine-red rose. In America: I. Magnin.

By Bastida: A dress so bent on romance it's obviously by a woman (Mme. Bastida is Spain's sole female custom-designer). White lace, pearled, tiered. In America: I. Magnin.

By Pertagaz: Internationally smart suit—waist marked but not clenched. Alpaca in caviar black with beige; sleeveless blouse. In America: I. Magnin; Eaton's of Canada.

By Rodriguez: From one of Spain's most creative fashion minds—sleeveless cutaway; wing-sleeved dress. Khaki alpaca. Here: I. Magnin.



Santa Eulalia: the sheath, pouffed



Newest suit, softly waisted: Pertagaz



Barcelona's best cutaway: Rodriguez

Bastida's pearled white lace



CECIL BEATON

BARONESS ROLAND DE L'ESPÉE

FOUR ELEGANTS

The beauties here and on the following pages come from four countries, have—each in her own way—a special elegance. Baroness Roland de l'Espée, with her pale blond hair and half-smile, might well have stepped out of a pastoral by Watteau. She underscores this by the way she dresses her hair and by a predilection for wearing palest pink, blue, or white. Danish-born, she lives in Paris in an apartment filled with eighteenth-century furniture and modern French paintings which she and her husband collect. Countess Attolico di Adelfia (opposite) is a thoughtful, hazel-eyed Italian beauty with a meditative mouth. Her interests include music, skiing, philosophy, painting—contemporary and Renaissance. The mother of a two-year-old son, she and her husband live in a tiny house in Paris.

COUNTESS ATTOLICO DI ADELFIA



CECIL BEATON

PRINCESS METTERNICH

Princess Metternich is a tall beauty with blue eyes, slender hands and a clear rhythmic speaking voice. Russian-born, she lives with her husband on the Rhine at Schloss Johannisberg, famous for its vineyards. Lady Cranbourne (opposite), with her fair skin, blue eyes and reddish hair worn in a bun, is one of London's great beauties. She and her husband and their three small sons live at the Lodge in the park of historic Hatfield House.

LADY CRANBOURNE



People are talking about ... in

LONDON



CORONATION SOUVENIR

PEOPLE ARE TALKING ABOUT ... The Coronation: stands already up in Green Park and the woman there heard to say, "And that's just where the crocuses want to come up, poor dears, but the crocuses will get back at 'um!" ... Balloting in the House of Lords for Coronation seats in Westminster Abbey; the query to peers, "Are you Abbey-happy?" ... The Lord Great Chamberlain's suggestion that peers with robes but no seats "loan or lease" their robes to peers with seats but no robes.... The numerous rather sad ads in *The Times* to buy or sell tiaras, ceremonial swords, and "Countess's Coronation robe, medium size, only worn once." ... Coronation souvenirs —mugs and crowns and miniature coaches.... Early-morning previews: a gold coach out for an airing; the black horses, the red and gold trappings of the Household Cavalry.

PEOPLE ARE TALKING ABOUT ... John Gielgud, England's great actor, and his new season of three classics; the brilliance of the team, Gielgud, Pamela Brown, Eileen Herlie, Margaret Rutherford, and Paul Scofield in Congreve's *The Way of the World*.... Shipping stones to Holland for dike rebuilding.... The promise of the illuminating film on Barbara Hepworth, sculptor and draughtsman, to gain double-depth with commentary written by Jacquetta Hawkes, author of the poetic book of geology, *A Land*.... Alistair Cooke's enormous radio audience for his vibrant American commentaries.

PEOPLE ARE TALKING ABOUT ... Maurice Edelman's lively novel, *Who Goes Home*, pivoting on a journalist and a venal minister, and its chit-chatty backstage scenes and realistic Parliamentary goings-on in the House of Commons.... The Hungaria, a restaurant on Regent Street, drawing new crowds with a low-calorie menu.... Recognition of the theatrical designs of painter John Piper, his latest for "The Shadow," a new ballet by the young South African choreographer, John Cranko.... The scramble and delight of de-rationing in tea, and in candy.... The vast and all-embracing exhibition of Mexican Art at the Tate Gallery.

PEOPLE ARE TALKING ABOUT ... Audrey Withers, Chairman of the Coronation Souvenirs Committee and editor of British Vogue, who, in the New Year's honours, received the Order of the British Empire.... The quip about serious, bang-coiffured actress, Diana Churchill: "The worry with the fringe on top." ... Queen Elizabeth's award of the Royal Gold Medal of Architecture to the great French modernist, Le Corbusier. ... Three persistent plays, each about a thousand performances old: *The Little Hut*, by André Roussin, brightly translated by Nancy Mitford, and running still on momentum left by Robert Morley's acting; *Seagulls Over Sorrento*, a thoroughly British naval play that collapsed quickly in New York; and *Waters of the Moon*, a connoisseur's delight only because of the acting of Dame Edith Evans and Dame Sybil Thorndike.

PEOPLE ARE TALKING ABOUT ... The startling sight on London streets of an ex-taxi painted by its new owner (an antique dealer) with *trompe-l'œil* buttoned-down pink satin and green tassels.... Benjamin Britten, the dynamic English composer, whose new opera, *Gloriana* (with John Piper designs and a John Cranko ballet), written around Elizabeth and Essex, will be a Coronation Performance and will probably star tenor Peter Pears.... The revived fad for earrings that demand ear-piercing. ... Mass booking from abroad for Stratford's Shakespeare season, opening with the superb Peggy Ashcroft as Portia in *The Merchant of Venice*.... The permanent loan to the British Museum of important Negro sculpture, collected by the late Webster Plass, a London-residing American, who gathered the rare pieces with the British Museum in mind.... The capable hand of Peter Glenville, directing Graham Greene's first play, *The Living Room*, about a priest, an unhappy marriage, and the only room in a house where no one has yet died; the play is a fascination in Stockholm.

PEOPLE ARE TALKING ABOUT ... Norman Hartnell's stream-lined peeress dresses which make the older ones look like cosy Queens of Hearts. ... The angular good-looks of Denholm Elliott in the film, *The Cruel Sea* (he will also be in T. S. Eliot's play, *The Confidential Clerk*, expected at the Edinburgh Festival).... Hopes and fears of a helicopter site in central London for an airport link.... The forthcoming revival of Shaw's *The Apple Cart* with Noel Coward in the long rôle of King Magnus.

PEOPLE ARE TALKING ABOUT ... Virginia Cowles's *Life of Churchill*, like a close-up look at him through a Zoomar lens.... The British spoofing themselves again in *Genevieve*, a film about vintage cars and London-to-Brighton's annual race, and in *The Titfield Thunderbolt*, a new colour movie by the team who made *The Lavender Hill Mob*; this one, about an aged train and a village that refuses to have its transport nationalized.... The steady 3,500 weekly visitors (a thousand more than needed to support it) to *(Continued on page 144)*



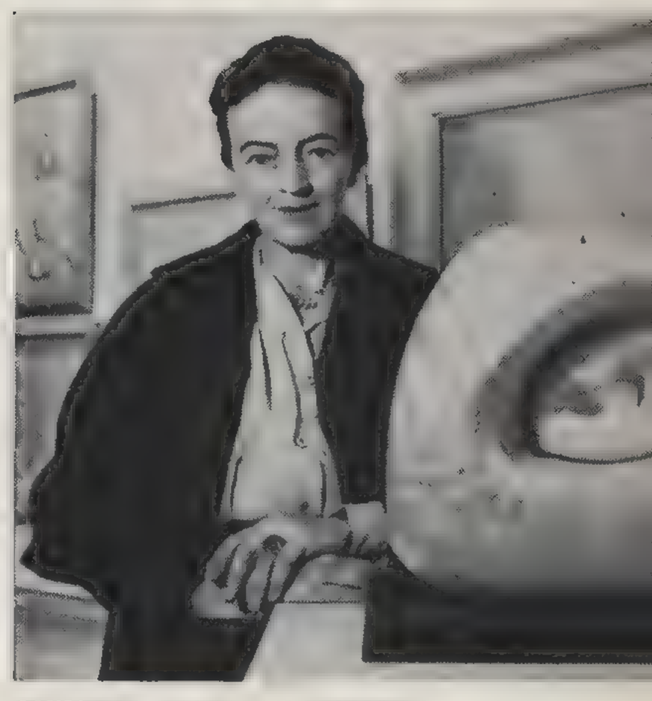
AUDREY WITHERS, O.B.E., EDITOR OF BRITISH VOGUE



BENJAMIN BRITTEN AND PETER PEARS



ACTOR, DENHOLM ELLIOTT



SCULPTOR, BARBARA HEPWORTH

PAINTER, JOHN PIPER



ENGLAND'S GREAT ACTOR, JOHN GIELGUD



DIRECTOR, PETER GLENVILLE



LONDON

CORONATION YEAR COLLECTIONS



Peter Russell: firm day tailoring; evening femininity



John Cavanagh: bold colour, subtle line

Digby Morton: deep understanding of the Englishwoman



Here are the eleven members of the London Couture, along with the fashions they've proposed for spring, this Coronation year. About them, British Vogue says: "Coupled with relief at the absence of farthingales and wimples is a slight sense of disappointment that so momentous a coming event as the Coronation should not have cast a shadow before. The very natural fear of exploiting a theme may have meant missing the full scope of an opportunity." Exceptions noted: the white and gold evening dresses at Norman Hartnell, the evening coat cut like his new Coronation robe; the roses at Michael Sherard. British Vogue continues: "Curiously enough, one got no clear picture of an elegant short-dress

NORMAN PARKINSON



Michael at Lachasse: invention his specialty



Victor Stiebel at Jacqmar: prettiness, prettiness

Charles Creed: second generation of world's finest tailoring



ensemble for the Abbey: surely a legitimate contemporary look?"

This collection of the London Couture does what is deeply British: makes the absolutely perfect day costume (the tailored suit or what would be worn in the place of the suit); and the raving-beauty ball dress. English designers have some of the world's greatest beauties to practise on—and a lot of these beauties are going to blow the works on a beautiful evening dress this year. The London Couture represents a débutante's idea of divine proportion—ten men and one woman. As opposed to Paris, where many of the great couturiers turn out to be Greek or Spanish or Italian—the British couture is primarily British. A

Continued on the following page



Mattli: the charming, the wearable,
and always one perfect black dress.



number of them know America pretty well too. Hardy Amies has been exporting to us regularly; Digby Morton came over recently and had a good long look at the ways of American women. Norman Hartnell has been a 1953 visitor to America; has been—since the beginning of the reign of the Queen Mother Elizabeth—"the Royal dressmaker." (He is also Chairman of the London Fashion Designers.) Creed, of course, is the famous son of a famous father, and makes two generations think of "the best suit I ever had." Victor Stiebel has an unshakable conviction about prettiness—and who argues?—is associated with Jacqmar fabrics (in

Michael Sherard:
the cause, flattery.

NORMAN PARKINSON



Norman Hartnell: the Royal dressmaker;
leader of the London Couture.



E. Champcommunal at Worth:
only woman member of the couture.

fact he only has to leap downstairs to find bolts of beautiful stuffs).

London Collections are a pleasure to look at. By and large the couture carries on its business in magnificent old houses. In the showrooms: panelling, chandeliers, a sense of leisure, the hint of a cup of tea. One sits in a little pool of space (as opposed to Paris, where one has to double up one's knees and crane). And you can always be absolutely *sure* of finding: the flawless tailored (which doesn't mean hard-line) suit of wonderful wool—and a ball dress that makes a princess of anyone. This year you'll do well to estimate an extra week between order and final fitting.

Hardy Amies:
export; Royal patronage.



RETURNING TO AMERICA:
THE PRINT—
SOLID FASHION NOW

In our Paris, London, Italian, and American collection reports—prints.

Fore and aft of these pages—prints. The fact is, the fashion that print doesn't *make*, it trims, rims, lines, or enlivens. You'll see prints in ballrooms and on the beach; as town suits and as lingerie—decisive, or muted, or imitative.

Opposite page: Here's a silk stimulant—dazzling under a dark coat now, and on a hot summer day, the mere sight of it will be like rubbing ice over your eyes. A bowed, close bodice, sleeves tied to a new length, the skirt, yards wide. (Her lipstick, Lucien Lelong's "Sirôcco.")

Below: Important fashion: the coat and dress ensemble—the more so when the coat is lined with the print of the dress. Here: a silk Shantung print dress (green, orange, and white on beige) under a straight-cut, print-lined, beige fleece coat.

Both costumes on these pages, made to order by Sophie.

Swirled straw hat, made to order by Tatiana du Plessix. Everything: Saks Fifth Avenue.



HORST







A fashion so strong
you can practically lean on it—
this year's figure-shaping, full-strength print with a sweeping hem.

Opposite page: A wonderful dress for spring weddings, cocktails, little dinners.
The bodice, close and coolly-tidy; the skirt yards wide.
By Harvey Berin, of Italian silk; $90. Bergdorf Goodman; Hutzler's; I. Magnin.
Jewellery, by Nettie Rosenstein; scarfs by Carol Stanley; all, Bergdorf Goodman.
Baku hat, at Chanda. Lipstick, Chanel's "Damask Rose."

Above: This could be your most important (too pretty to be called "useful") spring-summer dress.
The gentle basque, newly long, the skirt a soft flutter. By Harvey Berin, of pink, white,
and black Italian silk taffeta; $80. Bendel's Young-Timers; The Dayton Co.

Below: Almost stingingly clean—the navy-blue and white French cotton print; the skirt, wide;
the gentle top laced with ribbon. A little-dinner dress now—and for summer—to wear
any time after lunch. By Hannah Troy. $50. Bendel's Young-Timers; Frost Bros.



LEFT, PHOTOGRAPHED
BY HORST AT
KNOLL ASSOCIATES

Four strong fashions—in print







On these two pages: four important lines—one of them Italian, for all these photographs were taken aboard the *Andrea Doria*, the sleek and elegant new flagship of the Italian Line, now cleaving the sunny waters between Genoa and New York (stopping too at Gibraltar, Naples, and Cannes), a ship as beautiful as Italian artists and engineers could make it.
THE PRINT COAT WITH ITS OWN DRESS, *opposite:* Slender periwinkle dress; coat of larkspur-blue, strewn with periwinkles. By Herbert Sondheim, of silk Honan. $235. Bergdorf Goodman; Strawbridge & Clothier; Hudson's. Hattie Carnegie hat.
THE PRINT SUIT, *above:* Cool and sleek in white silk twill etched in navy blue, polished with navy-blue velvet collar and cuffs. By Herbert Sondheim, about $120. Best's; Joseph Magnin.
DRESS AND JACKET, IN PRINT, *below:* Sleeveless sheath, a touch of spring at the throat; the jacket slightly shirred to suggest a waistline. (Hate to use the word "indispensable," but. . . .) By Larry Aldrich of grey silk Shantung. $125. From Altman; and Famous-Barr.



LONDON

ROME

ALEXANDRIA

HORST

City cottons—on their way

On these pages, three very satisfactory American exports, two of them in cotton. The third: American Export Lines' luxurious *Independence*, a swift and stately beauty riding the sun lines between the Mediterranean and New York. THE COTTON COSTUME, *opposite:* A lot of talent for $40. A narrow lined coat; a dress that's strapless or sleeved (the sleeves snap in). By Carolyn Fashions of black and white piqué. Arnold Constable; Mandel Bros.; Leon Froshin. Black straw cap; Christian Dior-N. Y.; Coblentz calfskin bag, both Altman. THE COTTON SUIT, *below:* It's cotton. It's $30. And it could be your favourite spring-into-summer suit. By David Crystal of patterned beige cotton. Best's; Garfinckel's; Wanamaker's, Phila. Evans bag; Kislav gloves; both at Best's.



People are talking about...

in WASHINGTON

People are talking about... The open charmed pleasure of Mrs. Eisenhower, who likes to meet people.... President Eisenhower's new custom of stag luncheons at the White House.... "Ike hats," those black Homburgs.... Sherman Adams, a White House power wielder and his forthright, stiff New Hampshire manners.... The big white tie reception given by Generalissimo Rafael L. Trujïllo of the Dominican Republic, and of the jewels of Señora de Trujïllo, who likes to unhook, on a certain pair of diamond earrings, the long diamond drops, exchanging them for emerald drops.... Adlai Stevenson's opening lines at a recent talk: "Something funny happened to me on the way to the White House."

People are talking about. . The constant speculations about Formosa.... The omnipresence of Secretary of State Dulles.... Vital crumbs of information that fail to drop at dinner parties.... The chic but dignified entertaining at the Japanese Embassy.... The number of Important Republicans who ignore expensive Georgetown, preferring to live in hotels.... The quickened tempo of government business at the top and the resulting stirring of dried bones below.

People are talking about... Secretary of the Treasury, George M. Humphrey, who looks like the genial, tired dean of a small college, and is called the most powerful capitalist in the country with the finest financial brain; before his present job, he had a publicity man whose only aim was to keep the name Humphrey from all publicity.... The scramble for diplomatic posts.... Handsome Representative Velde, an ex-F.B.I. man, now head of the House Un-American Activities Committee, busy explaining that his committee does not plan to investigate all education.... The superb edge to Herblock's political cartoons in *The Washington Post,* read by practically everybody.... A clever speaker who said: "Women work more hours a day than most people."

People are talking about... The Korean Ambassador, Dr. You Chan Yang, who was graduated from Boston University Medical School and then practised in Hawaii.... News commentators, rushing off for a fast week in Europe.... Chancellor Adenauer of West Germany arriving for a state visit at the White House in April.... The woman at one of those two-day Washington conferences who said in a slow Southern way: "We're spending money like it's going out of style."... The change in the social tempo; more small closed dinners, the return of the formal evening reception, and fewer gigantic cocktail parties with magnificent free feeding.

People are talking about... The disarming frankness of Secretary of the Navy Anderson, who said: "I've never been in anything bigger than a rowboat."... Eric, headwaiter of the Mayflower Hotel's "Snakepit" (redone in pink), and his difficulty in learning in a hurry the names and faces of the new celebrities.... "Youth Wants to Know," the Sunday NBC-TV and radio show in which public figures often duck the really revealing answers to public questions from smart young ones who rarely sheathe their probings.... The shock to Washington newcomers on learning they must be on time; to be five minutes late for official eatings is not only not fashionable, it is embarrassing.

People are talking about... The rise of Mrs. Oveta Culp Hobby as the most important woman in Washington politics, and the gripings of some who still consider her essentially a Democrat.... The Middle East and Far East Ambassadors, now getting more attention than some of those from Western powers.... The way Michigan, with four important figures in the Administration, has taken the light away from Missouri.... The common-sense political courtesy of Alben Barkley on his "Meet the Veep" program.... The advice given to some of the new politicos who were told: "The thing that's so hard on you novices is that you take politics personally. A Senator wants his name on the front page back home. He doesn't give a damn about you. It will take you a while to get the necessary calluses."

People are talking about...

in NEW YORK

People are talking about... The French anemones flown to New York florists.... The irascible magic of Victor Moore in the revival of Paul Osborn's 1938 play, *On Borrowed Time;* Moore seems to walk around this fantasy in a private pool of reality.... The line by City Council President Rudolph Halley arguing for budget cuts that pare all city departments but kill none: "If a man is told he must reduce his weight by twenty pounds, he doesn't go out and cut off his leg." ... *Collector's Choice,* a group of paintings that slices through some of the best private collections of New York and comes up with about twenty-eight samples of French masterpieces, some of them never shown before; the exhibition, to benefit the Public Education Association, opens at the Paul Rosenberg Gallery on March 18.... Helen Bryan's book, *Inside,* the account of her three months as a prisoner in a Federal Penitentiary for Women—underwritten with no melodrama and little horror except the claustrophobic tension of being caged.

People are talking about... The other side of the coin: "To get a job in General Motors, you have to sell all your Government bonds." ... Young William Roy's melodic score for *Maggie,* in which Betty Paul, a really fresh face, has a chance to be a charmer.... Hank Williams, the "cowboy" from Alabama who died a few months ago leaving a list of hillbilly records, including "Your Cheatin' Heart," that stand out in the middle of a fad for hillbilly because Williams never had to learn the style; he grew up with it in his mouth.

People are talking about... The dashing ease of Rosalind Russell back at her old rôle of Eileen's sister in the new musical, *Wonderful Town.*... Photo-electric book-setting, which may turn out to be the only system to beat movable type since Gutenberg invented it in the fifteenth century; this small mechanical revolution, first practised at the Massachusetts Institute of Technology on *The Wonderful World of Insects,* is activated by nothing more elaborate than a standard typewriter keyboard.

People are talking about... The jumpy gaiety of the song, "She Wears Red Feathers," sung by Guy Mitchell.... "Ding Dong School," a TV program for really young children, as hypnotic as a pinwheel to them, although it is actually as nourishing as oatmeal and as calm as a nap, all run by Dr. Frances R. Horwich, clearly a wise woman.... Robert Morley and Margaret Rutherford, who is a wide and magnetic funny woman, in *Curtain Up,* an English film in which the wit sometimes sags.... The exquisite eerie record, "Music and Bird Songs" (prepared at Cornell University by Peter Paul Kellog), in which songbirds' twitterings are given in slow motion so that a chirp sounds like the note of an alto wood wind, and, with no loss of focus, reveals minute details of sound usually lost to the human ear.

People are talking about... The fury and power and vocal sweetness of Leontyne Price in the revival of *Porgy and Bess.*... 3-D, the name already stuck like a childhood nickname to three-dimensional movies.... Edward G. Robinson's collection of paintings by greats who include Corot, Cézanne, Van Gogh, Picasso, now on exhibition at New York's Museum of Modern Art; some of the paintings are so famous in reproduction that the show gives the effect of walking into a waxworks only to find everyone alive.

People are talking about... The startling effectiveness of Blanche Thebom as Baba, the handsome bearded Turkish woman in Igor Stravinsky's opera, *The Rake's Progress,* at the Metropolitan Opera; at the dress rehearsal, Stravinsky, his shell glasses high on his forehead, followed the score, jiggled pleasurably to his own measures, kept almost always a beat ahead of Fritz Reiner, its conductor.... An engaging catalogue of idiosyncrasies, *The Man Whistler,* Hesketh Pearson's book, full of low-down on, and epigrams by, the great painter, who remarked when in Rome that Sir Christopher Wren in designing London's famous cathedral had "robbed Peter's to build Paul's."



MR. AND MRS. ANTHONY EDEN

The British Foreign Secretary and his wife, the former Clarissa Churchill

Mr. and Mrs. Eden, who are often referred to by the more maudlin of the press as "that romantic couple," an appellation which they actively loathe, are both serious and hard-working. Even in the country, Mr. Eden seldom forgets his job. "If he takes a walk on the downs beyond the garden wall," Nicholas Lawford, his private secretary during World War II, has written in his new book, "it is little more than an excuse for a political discussion with a friend, and as he picks and offers you an apple from his favourite tree, the hospitable gesture . . . only momentarily interrupts a political train of thought." On a long airplane trip, such as one to the United States for discussions in Washington and at the U.N., he sometimes relaxes by reading poetry. Mrs. Eden, a niece of Prime Minister Churchill, is an ash-blond beauty with a well-trained mind and strong convictions. (For a time she was Feature Editor of British Vogue.) As a very young girl during the last war, when she worked in the Foreign Office as a decoding clerk, she would sometimes drop in after hours to see a friend in the anteroom of Eden's office. (She knew Eden only slightly.) Chatting comfortably, her feet on a desk, she nevertheless, according to a colleague, "was always terrified that Anthony might walk in." The Edens divide their time between their William and Mary country place in Sussex and their house in London where this photograph was taken; the Segonzac on the wall is one of their collection of French Impressionists.



CECIL BEATON

MRS. HENRY R. LUCE

Ambassador-designate to Italy

Clare Boothe Luce, the fifth woman diplomat in our history and the first woman ever nominated as ambassador to a major country, has achieved by a combination of brains, wit, and beauty, plus an indomitable compulsion to work hard, the ability to turn the usual feminine day-dreams into reality; this is not a popular facility. (In Italy, Mrs. Luce will hardly be a lone woman in politics: the percentage of women in the Italian Parliament is 4.8% and in the U. S. Congress 2.4%; the Under Secretary of the Ministry of Industry and Commerce is Signora Angela Cingolani Guidi.) The delicate-faced Mrs. Luce, whose famous fragility is completely deceptive, has sometimes been almost undone by her gift for phrasemaking. When Congresswoman Luce threw her own word, "globaloney," into a speech in the House of Representatives, the quip so distracted her hearers and the press that practically no one paid attention to the sense of her argument. An extremely active internationalist, who has spent considerable time in Europe and the Far East, including the war years, she served on the House Military Affairs Committee and on the Joint Committee on Atomic Energy during her four years in Congress. Six years before her political career, she married Henry R. Luce, head of *Life*, *Time*, and *Fortune*. Later she wrote three furiously successful plays, one war book, and, since her Congress days, several movies. She began her astonishing career by writing fashion captions for Vogue.

The young thieves and Mr. Anderson

Reminiscences of "a dour old Scot who taught by slogans, rhyming tags, and chanted rules."

BY DAVID DAICHES

EDITOR'S NOTE: *Author-educator David Daiches has written numerous critical books, his most important,* Virginia Woolf *and* Willa Cather, a Critical Introduction. *He taught at the University of Edinburgh, at Oxford, and at the University of Chicago before the war, during the war worked with the British Information Services and on the British Embassy staff in Washington. Now, at forty, he teaches at Cornell, where he has been Professor of English since 1946.*

When I was a boy in Edinburgh I attended George Watson's College, which was not a college in the American sense but an institution which educated boys from the age of five until they left at eighteen to go to the University. It was a handsome nineteenth-century-classical building overlooking that fine open piece of ground known as The Meadows, though it has since been pulled down to make way for an extension of the Royal Infirmary, and a new school has been built in a different part of the city.

I entered the portals of Watson's in March, 1919, at the age of six and a half, and left eleven years later. The school was divided into three sections—the Elementary School, which took boys from about five to about eight; the Junior School, which carried them on through the "qualifying examination" taken at the age which educators like to call "eleven plus"; and the Senior School, which brought them up to University entrance. In the Elementary School and the lower years of the Junior School the teachers were women, but after that the male dignity of the pupils was asserted by their being consigned exclusively to men teachers.

I encountered my first male teacher in the academic year 1923-1924, when I was in the class (i.e., grade) known as 6 Upper Junior. He was a dour old Scot in his sixties, and had been known to generations of schoolboys as "Dub-Dub." His real name was W. W. Anderson (no one ever found out what those initials stood for) and it was only recently that it dawned on me that "Dub-Dub" must have arisen as a contraction for "W. W." Dub-Dub had a grey and ginger moustache and very little hair, and wore gold-rimmed pince-nez spectacles which came apart into two pieces that could be fitted together at the nose-piece.

I discovered this odd fact quite by accident one summer afternoon in 1924, when I boldly amused the boys in my class by putting on Dub-Dub's glasses when he had left the room for a few minutes, leaving them on his desk. They fell into two pieces as I took them off, and I laid the two parts down on the desk in abject terror. A moment later Dub-Dub came back into the classroom, and I waited for the thunder to break forth when he spotted his broken glasses. But to my unspeakable relief and joy he simply lifted the two parts from his desk, jammed them together with one brisk movement, stuck them on his nose, and said sharply, "All right, boys, take out your Oras."

By "Oras" he meant our introductory Latin textbook, which rejoiced in the name of *Ora Maritima*, the seashore. I remember its opening sentence: "*Quam bella est ora maritima*"—"How beautiful is the seashore," and though I can not repeat the rest of the opening paragraph I do remember a simple and (to me at that time) moving sentence which appeared on page 2: "*In castanea luscinia interdum cantat*"—"In the chestnut tree a nightingale sometimes sings."

Dub-Dub did not teach us only Latin; he taught us all subjects, for it was not until we got into the Senior School that we had a different master for each subject. (This last was regarded as a sign of full maturity.) His methods were old-fashioned, but remarkably effective. He battered the boys with a brand of irony all his own, and after bellowing at some one for some error or piece of forgetfulness he would lean back against the mantelpiece and say sardonically: "You think I'm hard on you, do you? You think I'm a Turk? You think I'm a Tartar? You're going to complain to your parents about me?" He would then pause and take off his glasses. "Go home and tell your mother I'm a Tartar. Tell her I'm a Turk." And he would give a curious little titter which sounded like "sih, sih, sih."

He never used the "taws" or strap, though many teachers at Watson's did, leathering the erring pupil on the palm of the hand. But Dub-Dub had his own way of keeping discipline. He was more feared, I think, than any other master in the school, and it was rumoured among the boys that he never used the strap because once, away back in the 1880's, he had broken a boy's wrist with it. But I doubt if this was true. His moods of sternness made one tremble, and his levity had something of the quality of a jocund rattlesnake. He could get the most extraordinary effects out of the simplest sentences. If he threatened (as he occasionally did) to throw a boy out of the classroom he would say, in a peculiarly intense intonation, "I'll change your name to Walker." That threat, with its monstrous pun (it meant "I'll make you walk out of the room"), always hushed a class to immediate stillness. "Change it to Walker," he'd repeat, meditatively. Then, suddenly: "Give your dear mother my compliments, and tell her I'm a Turk." And then the titter.

He taught by slogans, rhyming tags, and rules chanted to the accompaniment of a waved pointer. One of his favourite grammatical rules was that which postulates the nominative case after the verb "to be" (so

that you say "It was she," not "It was her," though he was mostly concerned with its Latin application) and if anybody said "*Marcus est puer*um" instead of "*Marcus est puer*" he would at once break into a wild chant, waving his pointer at the offender, and digging it into his stomach at the end:

Before and after the verb "to be"
The very same cases I shall see—
IF I keep my eyes open.

He taught us geography almost entirely by rhyming tags, though the rhymes were sometimes rather forced as in

The Rhone
Joins the Sone
At Ly*one*.

(The Rhone joins the Saône at Lyon.)

Even when his lessons were not rhymed they were strongly rhythmical:

Parallel straight lines
Are straight lines on the same plane
Which NEVER meet
HOWEVER far
They ARE produced
in either DIRECTION.

His voice would rise to a roar on the last two syllables of "Direction."

He was intensely proud of being Scottish and taught us the Calvinist-Nationalist view of Scottish history with extraordinary relish. No nonsense about Bonny Prince Charlie for him; it was the Covenanters and the Battle of Bothwell Brig and the horrid persecutions of Claverhouse. We had to memorize the oath the Covenanters took, and were liable to be called upon to recite it at any time of the day. Though his geographical interests were wide, and we were expected to know a great deal about French towns and African rivers, history for him was always and only Scottish history, and almost exclusively the history of the Covenanters at that. The only boys' book that won his approval was a now forgotten novel by the once popular writer R. M. Ballantyne; it was called *Hunted and Harried* and dealt in a tone of idealizing sympathy with the sufferings of the upholders of the true Kirk. I got my father to buy me a copy simply so that I could carry it around with me in school conspicuously, as an infallible insurance against being held up to public humiliation for not having done my homework. If you said that you had sat up late reading *Hunted and Harried*, becoming too absorbed to put it down, he was appeased.

Dub-Dub had an elaborate system of grading his pupils. The order in which you sat in class was determined by how well you did, and at the end of the day he gave five marks to the boy sitting at the top, four marks to the second boy, three to the third, two to the fourth, and one to the fifth. The next day the previous day's top five sat at the bottom, and everybody else moved up five places. The competition was tremendous, and the movements up and down continuous. He would shoot a question at the class, start with the top boy, and go down until he could find a boy who answered it correctly (and immediately), that boy would then go up top, and everybody else between the winning boy's original seat and the top would move down one. "Take him down!" he would roar, as two or three boys missed a question and he came to one who got it. He would give you only a split second to answer. Pouncing anywhere in the class his pointer would travel down, "Next, next, next, next—Right! Take him down!" A "taking down" session was liable to start at any moment throughout the school day, and sometimes the excitement was furious. Dub-Dub particularly enjoyed humiliating a bright boy. He would wait until one of these was momentarily dozing or looking out of the window and lunge at him with his pointer. "Accusative plural of *acies*. Next, next, next—TAKE HIM DOWN!"

This was more than sport, for one's weekly marks depended in considerable measure on one's daily place in class, and out of one's weekly marks (together with periodical tests and examinations) was figured one's final position in class at the end of the year. If your parents were not very well off this was serious, because the top two or three boys got scholarships—complete remission of fees and substantial cash awards in addition. There were also book prizes for those who came next to the scholarship boys—about eight in all. There was considerable horse-trading in this matter of places. A boy sitting fifth at the end of the day, for example, would be due one mark; he very often surreptitiously changed places with the boy sitting sixth. The sixth boy would thus become fifth and be sure of one mark, while the fifth boy by going down to sixth would automatically move up to first place the next day and—if he could hold his position, which was always problematical—get five marks instead of one. This was always a gamble, but some boys were willing to risk it while others believed that a bird in hand was worth five in the bush.

Dub-Dub taught shorthand after regular school hours to senior boys who wished to attend his special class. Most of us knew all about this, because a favourite minor punishment was to be "kept in" for half-an-hour after school was over, during which time we sat in the back row and watched him conduct his shorthand class. His cupboard was full of blank shorthand notebooks that were provided, free, to his students in shorthand. For years it had been the regular thing for all the pupils, not just the shorthand class, to help themselves to these notebooks when Dub-Dub was out of the room. He never kept his cupboard locked, and it never appeared to enter his head that the boys stole his shorthand notebooks. Each generation of Dub-Dub's pupils taught the next where the notebooks were, and dozens of them were stolen each month. It was our class, however, that had the misfortune to be found out.

He darted into the classroom one day after a very brief absence and discovered a boy calmly writing in a shorthand notebook. He asked the boy where he got the notebook. The boy said he had bought it from the janitor (who did, in fact, sell notebooks). But he said it in such a confused way that Dub-Dub's suspicions were aroused. He remembered that he had got in a new stack of shorthand notebooks the previous day and he went to his cupboard and discovered that half were gone. In a quiet, almost broken voice, he asked those boys to stand up who had stolen his notebooks. The whole class stood up. To everybody's utter stupefaction Dub-Dub began to cry.

He soon got his feelings under control and addressed the class in a tone of voice none of us had ever heard him use before. He said in a low, quiet voice that in all his long teaching career he had never had a class who *stole* before. He had always had faith in his boys, knew that they were sometimes wild and often stupid, but didn't imagine they would turn out to be *thieves*. He then addressed himself to one boy, an especial favourite, whose father was then Moderator of the Church of Scotland, and asked him how he could ever have brought himself to commit such a crime, he, a Son of the Manse. None of the boys made any defense. Nobody told him—how could we?—that every class he had ever had used to steal his notebooks. We accepted the stigma of being the first and only class of thieves he had ever taught.

It was near the end of the school year when this happened. It was the regular practice at Watson's for the boys to club together and buy their master a present at the end of the year. But Dub-Dub told us he would not accept a present. And though we bought one, he would not take it. He never accepted us again as decent schoolboys, his whole tone in the remaining weeks of term becoming quietly indifferent. He retired two years later, with the bounce quite out of him. I used to see him after his retirement slouching along the streets on his way from watching a school rugger match, but he never looked up to see the thronging schoolboys near him. His eyes seemed to be turned inward, as though he were seeing in his imagination those other schoolboys, those wild but honest youngsters, whom his romantic mind had for so long believed in.

COFFIN



In print and international:

Mrs. Exeter's coated dress

The print's the thing . . . fashion speaking (any language). Mrs. Exeter agrees; points out that the print dress and the dress-and-coat costume—those newest pieces of fashion news—have been her own favourites for a long time.
Opposite: Organizing x number of afternoons in the life of Mrs. Exeter—luncheon, matinée, committee meeting sort of afternoons—a jacketed silk surah dress in soft beige dotted with black. The neckline, Mrs. Exeter notes, is one of the best for her; the jacket is reversible from black silk Shantung to the print (see photograph below). By Fred Greenberg, in Skinner surah. At Lord & Taylor; Woodward & Lothrop; Sakowitz. Fake pearls, by La Tausca, at Best's.
This page, top: Convincing Mrs. Exeter that the new imitative prints can be for her, a grey silk crêpe dress printed with darker grey leopard spots. The same print lines a serious full-length coat of grey velveteen. Plan for a wedding guest, perhaps. By Nettie Rosenstein, at Bonwit Teller.
Centre: The look of length and slenderness . . . what Mrs. Exeter likes about this white-patterned black silk sheath dress and its full-length coat to match. By Ben Reig. Gloves by Dawnelle. Both at Saks Fifth Avenue. Pink hat, Sally Victor.
Below: A black and white silk crêpe shirtwaist dress worn under its own black wool-and-mohair coat. By Suzanne Augustine. Black straw pillbox. Both, Henri Bendel.
Photographed at the Pasadena studio of architect Thornton Ladd.











The one-button matchbox

American spring weather: wont to warm up quickly.
In the American woman's wardrobe, therefore, taking up where her
wool spring suit leaves off: a suit that looks like town and
quite unlike cotton, though cotton it is. This, by Kasper,
with an orange lining, washable white silk blouse; $50.
Costume and Echo scarf at Lord & Taylor; Garfinckel's; Neiman-Marcus.
Hansen gloves: Bonwit Teller. (Suit, also in Cohama rayon-and-acetate.)

American specialty:

THE COTTON SUIT WITH STYLE

The two-colour matchbox

Cotton, again at the box-top of its form. A charcoal-grey jacket corded in white, lined in red; a slender charcoal-grey skirt with a halter to match. By Jablow, in corded cotton by Herbert Meyer and silky cotton by M. W. Thomas; $99. At Bonwit Teller; Montaldo's.
Both pages: Hats (chiffon cloche, straw pillbox), by John Frederics.

PHOTOGRAPHED BY PRIGENT IN MEXICO CITY



BLUMENFELD

Woven on frames:
seed beads from Africa.

Worn as a scarf:
massed beads in mixed pinks.

BEADS: NEWS IN THE FASHION PICTURE

Now they're their own star vehicles. Now, beads—having jewelled sweaters, hats, shoes, belts, bags—are jewels themselves. Seed beads shaped in Africa on stiff frames or woven into lacy-collars. Big beads strung in ropes, light enough to be used by the yard, and worn like scarfs. Bright beads brought into the fashion picture for colour. *Above:* A collection of the smartest new exports from Africa: seed beads in geometric patterns, making quoit necklaces, bracelets. We've put them all on in this picture to state their variety. Idea is, the wearer wears several, but not all. All: imported by Fashioncraft; cashmere sweater by Hadley; Lord & Taylor. Sperry gilt earrings: Altman. *Opposite:* Wound as a scarf for a birch-beige silk dress, beads in zinnia shades of pink—more on wrists and ears. These, and the dress with its own matchbox jacket: Hattie Carnegie. Gloves by Alexette-Bacmo. All, at Thalhimers; Himelhoch's; I. Magnin. And defining her cheekbones, a subtle new liquid pink: Helena Rubinstein's "Coral Tone" rouge.







BLUMENFELD

Necklace for the waist:
fake-topaz belt.

Long enough to pocket:
ropes of gilt beads.

Above: A necklace for the waist, ringed with fake topazes, set like a jewel (which it is). Here, it's part of a late-day look involving a camisole sweater, a mink bolero. Other possibilities: a white crêpe evening dress otherwise unjewelled; a dark day dress—if the dress has a matchbox jacket, this belt's one reason for leaving the jacket unbuttoned. Belt by Midtown. Great Lakes "Starlight" mink. Sweater by Geist & Geist. Earrings, Kramer. All, Henri Bendel. *Opposite:* Gilt beads, some of the longest strings ever, here to accent white. The jacket, a new stopper—white silk Shantung embroidered with flowers. Jacket for a pastel chiffon evening dress; for white linen slacks, crêpe shirt. By B. H. Wragge. Gold-plated beads by Monet; earrings by Mosell. All, Bonwit Teller; Hudson's; Frost Bros. Complexion, warmed and enlivened by Coty's "Muted" face powder (see page 145). Lipstick, Coty's "Flame Red."



If you've picked your spring shape, here, then, is the musical accompaniment: gold-plated bangle earrings and bracelets (several to a customer). Noted especially: the size of earrings; the return of upper-arm bracelets (smartest worn three at a time); the promise of gold mixed into evening; the fine finishes, now, of gold-finished jewellery. *Reading from left to right:* first, on a flexible gilt chain, cactus blossoms tipped with rhinestones; by Bobley. Next, a gold-plated cuff by Nettie Rosenstein. Worn together, two drop bracelets, both by Miriam Haskell. On her ears, triangles almost large enough to play with the Philharmonic—these, for resort evenings and at-home clothes; by Monet. In the cleft of her shoulder, a pin to match her first bracelet. On her other arm: three upper-arm bracelets, all by Castlecliff. Then, twisted link bracelet swaying tassels, by Schiaparelli. A thin double bangle by Napier. Three bangles, each a variation of a twist. And finally, two bracelets with furrowed links. (These last five bracelets, all by Monet.) Prices for the above: from $5 to $90 each, plus tax. *All these: from Saks Fifth Avenue; Hutzler's; Neiman-Marcus.*

IN WITH A BANGLE —
BIG GOLD EARRINGS,
HOOP BRACELETS

BLUMENFELD

THE BLOUSE

very much part of every
fashion language



1. The blouse, belted

2. La blouse, à bords

FRANCES MCLAUGHLIN





3. Bluse, med et Halstörkladet

There are as many ways of saying blouse as there are languages, but—in plain English—it's a word that's seldom made the fashion headlines it's making now. Variety it's always given, and freshness, but now with the advent (here and abroad) of loose jackets—often open-necked or worn unbuttoned—the blouse is taking on strong fashion meaning; note these: 1. The blouse, belted: white Irish linen, to wear outside or tucked in. Black belt; red buttons. By Adelaar, $10. Lord & Taylor. 2. The blouse, brimmed: white linen-y rayon. $6. Dorothy Korby blouse, Marvella jewellery: Saks Fifth. Blouse: Hutzler's; L. S. Ayres.



4. Die Bluse, weich und voll



5. Ici, la blouse, égayée

6. La camicetta, col taglio netto



3. Blouse, scarfed: beige McBratney linen, Tebilized, plus orange. By Claret, $10. Milgrim. 4. Blouse, soft and full: white cotton broadcloth—faraway neckline, black belt, pairs of jet buttons. By Alice Stuart, $5. Best's. 5. Here, the blouse brightened: white framed in wide bands of bright red. Cotton broadcloth. By Ship 'n Shore, $3. Bloomingdale's. 6. The blouse, with a sure cut: a waistcoat, really, of white piqué, red-piped. By Casino Classics of Stoffel fabric, $8. At Russeks.



7. La blouse, rendue romantique

8. Ka palaka, me pohaku makamae



9. La blusa, escotada



10. Bulausu, hida ni nateru



Call it *une blouse, eine bluse, una blusa,* or even (as in bop language) a "split set of threads"—the blouse is, this season, because of the new open-hanging or open-necked jackets, a fashion to be chosen as carefully as a hat. Continuing here from the two previous pages: 7. The blouse, made romantic: made of mauve silk organdie, with melon-shaped sleeves, a collar ringed with figured mauve French ribbon. By Clare Potter, $70. At Henri Bendel. 8. The blouse, bejewelled (note how that's said in Hawaiian!): white imported piqué. sleeveless, cut like and unbuttoning like a waistcoat, and lit up by a line of rhinestones. By Judy Bond, $6. At Bloomingdale's. 9. The blouse, cut low: black bird's-eye piqué cut into a saw-toothed V at the front as well as at the back. By Helitzer, $8. Saks Fifth. 10. The blouse, pleated (which is the translation of our Japanese caption): of pale-blue linen-y rayon, the pleats in front only, the neck plunging. A Pilot Blouse, $5. Altman.

11. The blouse, with knitted edges: black knit and white batiste; black print. Designed by Robert Gautier, Paris. $30. Bergdorf Goodman.
12. Two-piece blouse: white linen, removable black gilet. By Dorothy Korby in Adams Tebilized linen. $10. Blouse, Sperry earrings: Bonwit Teller. Blouse: Halle Bros.; Joseph Magnin.



11. I bloúza, mé pléktes ákres

FRANCES MCLAUGHLIN

12. A blusa, em dois bocados





VOGUE PATTERN S-4401

Another reason FOR VOGUE PATTERNS:

THE NEW COTTONS

Wonderful opportunity for the right woman (the woman with a sewing machine or a dressmaker's address): clothes at the top of fashion, made entirely from Vogue Patterns—and cotton. Cotton as burry as tweed, as firm as worsted, as delicate as chiffon, as smart as print. As here.

Opposite page: Delicious use of a Vogue Pattern—the evening dress of a summer, made of embroidered cotton with a fichu of organdie drawn across the bodice. Pattern S-4401, made here in a fabric by Jacob Rohner. Enamel case by Evans.

This page, left: A stop-press print—black-and-white embossed cotton. Matchbox suit with a camisole bodice to match the lining. Suit, Pattern 7977, made here in Everfast Everglaze cotton; bodice, Pattern 7948—one idea, plain black broadcloth; another idea, lemon-coloured cotton. Hat, Lilly Daché.

Below, right: Tweed suit to put on where the wool suit leaves off: a few ounces of cotton tweed. Here, Pattern S-4399, slim, handsome, easy; made here in a Herbert Meyer fabric. Hat, Lilly Daché.

Below, centre: Black cotton sheath dress; matchbox jacket of cotton tweed. Pattern 7900, here in Herbert Meyer fabrics. Hat, a Frederics Charmer.

Back views, sizes, yardages, page 140.

PRIGENT



VOGUE PATTERN S-4399



BODICE: VOGUE PATTERN 7948
SUIT: VOGUE PATTERN 7977



VOGUE PATTERN 7900

ROBERT RANDALL



Scene I: Orly Field, near Paris, with Vogue's leading lady leaving TWA tourist plane (new low-fare, highly satisfactory form of travel).

OPENING IN PARIS: "The Nillionairess"

Starring Vogue's young heroine (whose millions are nil) and her 28-lb. travel wardrobe.

Scene 2: First stop for American nillionairess—bookstall by the Seine, to buy a map of Paris.





Scene 3: French pastry and tea at the famous "Angelina," in the arcades of the Rue de Rivoli.

Scene 4: First evening, danced to soft music at popular night club Carrère.

Acted out here and on the next two pages, a play (very romantic, as it developed) staged for the girl who's planning a Paris trip with limited funds and unlimited fashion-sense. Setting: Paris itself. Costumes: from an American-designed wardrobe weighing 28 lbs., valise included (tourist-fare allowance: 44 lbs., so we left room for extras). Everything's schemed in beige, black, some pink. And everything's in fibres, natural and synthetic, with travel talents. Tickets? For the flight—we flew tourist class on TWA. *For all fashions*—Peck & Peck. *Scene 1:* Beige Wyner worsted jersey travel coat, that reverses to become a dress-up coat of black Cohama rayon faille; $70. *Scene 2:* Matchbox suit, blouse, both beige worsted jersey. $56. *Scene 3:* Silk Shantung dress; beige, black. By Jerry Parnis, $50. *Scene 4:* Black silk taffeta top, $13; short skirt, $23. By Jonbarry. *Hats* on both pages: by Madcaps.





Scene 5: The elevator of the Eiffel Tower, headed up for a view of Paris from the Porte d'Ivry to the Sacré Cœur.



Scene 7: Jouncing along on the back of a Paris auto-bus; #194—because a stop at the Jardin du Luxembourg's in order.



Scene 6: Lunch amid the faded splendour of Larue, where kitchen and wine cellars continue superb.

"The Nillionairess"

SECOND ACT, PLAYED IN PARIS



Curtain up again, on the girl with nil millions, her 28-lb. wardrobe. *The entire wardrobe:* Peck & Peck. *Scene 5:* Pink Orlon-and-wool dress—washable, pleats and all. By Jerry Parnis; DuPont Orlon. $46. *Scene 6:* Suit costume (Scene 2), here, at lunch, the jacket off. *Scene 7:* A crease-resistant suit of rayon-and-acetate Tattersall (black, beige, white). By Lady Northcool; in Mallinson fabric. $26. Black cashmere Braemar sweater, $22. *Scene 8:* The going-on-to-cocktails dress: pleated black nylon georgette; linen tie. By David Crystal, $50. *Scene 9:* The travel coat that our nillionairess wore on the plane (see page 124), reversed here for evening to its black faille side. *Scene 10:* Low-cut dress, black knit cotton. By Jerry Parnis, $50. *All hats:* Madcaps. *Belts:* Calderon. *Stockings:* You'll find a whole collection for travel at Peck & Peck. *On page 142:* wardrobe continued.

Scene 8: Important pause before cocktails —the Galerie Maeght, famed the world over.



Scene 9: Filmed at dawn, after one last rhumba at the smart boîte Éléphant Blanc.



Scene 10: Last evening in town—spent, romantically, at the Café Procope, now reopened (former habitués: Voltaire, Hugo, Balzac).



THE GIRL IN THE

pink suit



Put yourself in her place—you could, for good fashion reasons: fresh-faced pinks bloomed in our February 1 issue; Paris collections were touched with pink; now it's the pink suit that's going to be noticed everywhere. This one, definitely shaped; made of acetate and rayon slubbed with white; buttoned with pearly-white buttons. (The price—a surprise: $25.) This is a suit to wear with black: glacé kidskin shoes, a raven-haired hat; as a background for the new beeswax browns; or as here, with white doeskin gloves and the newest white of all—an alabaster alligator bag. Suit by David Crystal, in a Burlington fabric. (We'll state the price again, it's so pleasing: $25.) Best's; Woolf Bros.; A. Harris; Joseph Magnin. Kislav gloves at Best's. Bag by Harry Rosenfeld; Saks Fifth.



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WORLD'S MOST BEAUTIFUL SHOES

A specialty of the house . . .
patent spiced with gunmetal adds
zest to your dressing!
Sizes 4 to 10. $12.95

Chandler's

SHOE SALONS



1



2

The blouse

(*Continued from pages 118-121*)

We talk about it importantly—and it is important, because it's meant to be seen under the new straight jackets (jackets that are often worn unbuttoned).

1. The blouse, printed. A pretty navy-blue print on a white silk surah blouse with outlines sharpened by navy-blue piping. By Morlove, of surah by Goodman & Theise, $13 at De Pinna.

2. The blouse, draped. A pale-blue crêpe blouse designed as carefully as a dress might be; the surplice neckline beautifully draped. By Casino Classics; of acetate, rayon, and nylon crêpe by Burlington; $8 at Saks Fifth Avenue.

3. The blouse, on cardigan lines. One idea of the suit blouse, perfected—the simplest sort of cut, beautifully cut in pale-beige Irish linen, and fastened with big pearly buttons. By Helitzer, $12 at Lord & Taylor. The briarwood-brown calfskin belt, slightly contoured, by Ronay; at Bergdorf Goodman.



3

HONEYMAN



Helena Rubinstein's STAY-LONG

The world's longest lasting lipstick in beautiful new bejeweled* cases!

Here is exciting news for the millions of women who've fallen in love with indelible STAY-LONG lipsticks.

Madame Rubinstein wasn't content with just having the gem of all lipsticks —now she also gives STAY-LONG a gem of a case! Cases that are masterpieces of costume jewelry—slim, golden columns crowned with a simulated but fabulous ruby, emerald, coral, turquoise, topaz or sapphire. So stunning. Scoop up several for your Spring wardrobe.

And only STAY-LONG can give you these high "chroma" colors...so dramatically different from ordinary indelible lipsticks. A magnificent choice of ruby-fire reds, softly radiant pinks, sunny corals and brilliant scarlets. STAY-LONG shades are designed to go with every fashion color—to make each one more becoming. And being skin conscious, Madame Rubinstein has done them all in a lip-creaming texture that looks and feels luscious on your lips. A gem of a lipstick indeed!

STAY-LONG (in new jeweled* case) 1.25. Refills, 60¢. In golden wedding ring case 1.00. STAY-LUSTRE lipstick is a new formula specially for extra dry lips. In a beautiful jewel* case. 1.50. Matching NAIL POLISH for all lipstick colors, 60¢. WATERPROOF MASCARA that doesn't run, smear or streak, 1.00.

All prices plus tax **simulated*

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beautiful as all outdoors!

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first to capture
today's fresh, casual air
in home styling



You can buy Martex "Terry Tweeds" at the fine stores listed opposite in your choice of walnut, apricot, charcoal, avocado or spruce. Set of 6 (2 bath towels, 2 guest towels, 2 face cloths) about $9.95. Matching solid color Martex bath mats.

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A FRESH BLOOM

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and found—was a foundation
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This new transparency,
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be used with success over "over-thirty"
skins without ever showing a flaw
in the make-up. A foundation with
more than a foundation purpose,
Drama Sheen holds suspended in its formula,
the gentlest, lightest-in-weight
lubricants for moisture, for skin protection.
A priming layer of Flowing Velvet,
smoothed on before the application of
Drama Sheen gives the foundation
extraordinary elasticity.
At Lord & Taylor.



HONEYMAN

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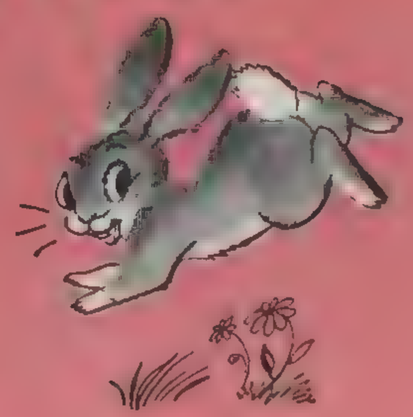
MARTEX

Terry Tweed Towels

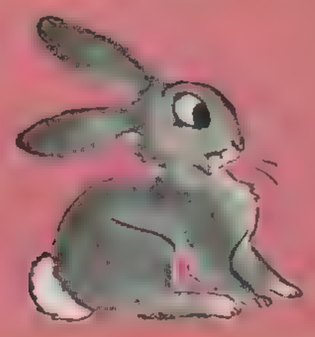
Aberdeen, Wash.	Geo. J. Wolff Co.
Albuquerque, N. M.	Hinkel's
Allentown, Pa.	Hess Brothers
Ardmore, Okla.	Daube's
Ardmore, Pa.	Henry A. Hurst Inc.
Ardmore, Pa.	Jas. A. Ritchie
Ardmore, Pa.	Strawbridge & Clothier
Arlington, Va.	The Hecht Co.
Asbury Park, N. J.	Tepper Bros.
Asheville, N. C.	Ivey's
Atlanta, Ga.	Rich's
Atlantic City, N. J.	M. E. Blatt & Co.
Aurora, Ill.	Sencenbaugh's
Baltimore, Md.	Hochschild Kohn & Co.
Baltimore, Md.	Hutzler's
Baltimore, Md.	O'Neill & Co. Inc.
Bellingham, Wash.	Wahl's Inc.
Berkeley, Calif.	J. F. Hink & Son
Beverly Hills, Calif.	Grande Maison de Blanc
Birmingham, Ala.	Loveman's
Boston, Mass.	Wm. Filene's Sons Co.
Boston, Mass.	Howell Brothers, Inc.
Boston, Mass.	Jordan Marsh Co.
Boston, Mass.	R. H. Stearns Co.
Boston, Mass.	T. D. Whitney Co.
Brooklyn, N. Y.	Abraham & Straus & branches in Garden City & Hempstead, L. I., N. Y.
Buffalo, N. Y.	Adam, Meldrum & Anderson Co.
Carmel-by-the-sea, Calif.	Putnam & Raggett
Charleston, S. C.	Kerrison's
Charleston, W. Va.	Woodrum's
Charlotte, N. C.	Belk Bros. Co.
Chattanooga, Tenn.	Miller Bros.
Chester, Pa.	Speare's
Chicago, Ill.	Carson, Pirie Scott & Company
Chico, Calif.	M. Oser & Co.
Cicero, Ill.	The Linen Shop
Cincinnati, Ohio	John Shillito Co.
Cleveland, Ohio	The Bailey Co.
Cleveland, Ohio	The Halle Bros. Co.
Cleveland, Ohio	The Higbee Company
Cleveland, Ohio	The May Company
Cleveland, Ohio	Sterling-Lindner-Davis
Columbus, Ohio	The F. & R. Lazarus Co.
Dallas, Texas	Neiman Marcus
Danville, Va.	L. Herman Co.
Dayton, Ohio	The Rike Kumler Co.
Denver, Colorado	Daniels & Fisher
Des Moines, Iowa	Younkers
Detroit, Mich.	The J. L. Hudson Co.
Detroit, Mich.	The Linen Closet
East Orange, N. J.	R. H. Muir, Inc.
El Paso, Texas	American Furniture Company
Englewood, N. J.	Craig Dry Goods
Eugene, Oregon	Russell's
Flint, Mich.	Herbert N. Bush, Inc.
Fort Wayne, Ind.	Wolf & Dessauer
Fresno, Calif.	E. Gottschalk & Company
Germantown, Pa.	George Allen Inc.
Germantown, Pa.	Henry A. Hurst Inc.
Germantown, Pa.	C. A. Rowell
Glendale, Calif.	Webb's
Grand Rapids, Mich.	Paul Steketee & Sons Co., Inc.
Great Falls, Montana	Paris of Montana
Grosse Pointe, Mich.	Jacobson's Home Decorative Shop
Harrisburg, Pa.	Bowman's Department Store
Hartford, Conn.	G. Fox & Co.
Houston, Texas	Foley's
Houston, Texas	Sakowitz Bros.
Indianapolis, Ind.	L. S. Ayres & Company
Jacksonville, Fla.	French Novelty Shop
Jacksonville, Fla.	Furchgott's
Jenkintown, Pa.	Strawbridge & Clothier
Jersey City, N. J.	Rosen Decorators
Kansas City, Mo.	Macy's
Lancaster, Pa.	Watt & Shand
Las Vegas, Nevada	Ronzone's
Long Beach, Calif.	Buffum's
Los Angeles, Calif.	Bullock's—Downtown
Los Angeles, Calif.	Bullock's—Westwood
Los Angeles, Calif.	Coulter's
Los Angeles, Calif.	Grande Maison de Blanc
Los Angeles, Calif.	The May Co. & branches in Wilshire, Crenshaw & Lakewood
Louisville, Ky.	Stewart Dry Goods Co.
Memphis, Tenn.	B. Lowenstein & Bros. Inc.
Milwaukee, Wis.	T. A. Chapman Company
Milwaukee, Wis.	Gimbel Bros.
Minneapolis, Minn.	The Dayton Company
Minneapolis, Minn.	Ruth Herrick
Missoula, Montana	Missoula Merc. Co.
Mobile, Ala.	L. Hammel & Sons
Mt. Vernon, N. Y.	Krey's
Nashville, Tenn.	Cain Sloan Co.
Newark, Delaware	Newark Dept. Store
Newark, N. J.	L. Bamberger & Co. & branch in Morristown, N. J.
Newark, N. J.	Kresge-Newark Inc.
New Orleans, La.	D. H. Holmes Co. Ltd.
New Rochelle, N. Y.	Greentree Linens
New York, N. Y.	B. Altman & Co. & branches in White Plains, Manhasset, L. I., & East Orange, N. J.
New York, N. Y.	Fertig's Fifth Ave.
New York, N. Y.	Lord & Taylor & branches in Westchester, N. Y., Millburn, N. J. & West Hartford, Conn.
New York, N. Y.	James McCreery & Co.
New York, N. Y.	Mosse Inc.
New York, N. Y.	John Wanamaker & branch in Great Neck, L. I., N. Y.
North Hollywood, Calif.	Rathbun's
Oakland, Calif.	The H. C. Capwell Co.
Oakland, Calif.	Kahn's
Oil City, Pa.	Armstrong Collier Inc.
Oklahoma City, Okla.	Kerr's
Omaha, Neb.	J. L. Brandeis & Sons
Omaha, Neb.	Thos. Kilpatrick & Co.
Orlando, Fla.	Dickson Ives Co.
Pacific Grove, Calif.	Holmans Dept. Store
Pasadena, Calif.	Bullock's—Pasadena
Paso Robles, Calif.	Paso Robles Mercantile
Passaic, N. J.	Wechsler's
Paterson, N. J.	Meyer Brothers
Peoria, Ill.	P. A. Bergner & Co.
Phoenix, Ariz.	Korrick's
Philadelphia, Pa.	Henry A. Hurst Inc.
Philadelphia, Pa.	Lit Bros. Inc.
Philadelphia, Pa.	Snellenburg's
Philadelphia, Pa.	Strawbridge & Clothier
Philadelphia, Pa.	John Wanamaker
Pittsburgh, Pa.	Joseph Horne Co.
Plainfield, N. J.	Tepper's
Pomona, Calif.	The Orange Belt Emporium
Portland, Oregon	Lipman Wolfe Co.
Portland, Oregon	Meier & Frank Co. Inc.
Providence, R. I.	The Shepard Co.
Reading, Pa.	C. K. Whitner Company
Redding, Calif.	C. M. Dicker Inc.
Reno, Nevada	Grey, Reid, Wright Co.
Richmond, Va.	Miller & Rhoads
Richmond, Va.	Thalhimer Brothers
Riverside, California	Rouse's
Rochester, N. Y.	B. Forman & Co.
Rochester, N. Y.	Sibley, Lindsay & Curr Co.
Sacramento, Calif.	Weinstock Lubin Inc.
St. Petersburg, Fla.	The Willson Chase Company
Salisbury, Md.	Benjamin's
Salt Lake City, Utah	The Auerbach Co.
San Bernardino, Calif.	The Harris Company
San Diego, Calif.	The Marston Company
San Francisco, Calif.	City of Paris
San Francisco, Calif.	The Emporium
San Francisco, Calif.	Macy's
San Francisco, Calif.	Raphael Weill & Co.
San Jose, Calif.	Hale's
San Luis Obispo, Calif.	Riley's
San Mateo, Calif.	Levy Bros.
Santa Ana, Calif.	Buffum's
Santa Ana, Calif.	Rankin's
Santa Barbara, Calif.	Trenwith's
Santa Cruz, Calif.	Leask's
Santa Monica, Calif.	Henshey's
Savannah, Ga.	Leopold Adler Company
Schenectady, N. Y.	H. S. Barney Co.
Seattle, Wash.	The Bon Marche
Seattle, Wash.	Frederick & Nelson
Seattle, Wash.	University Book Store
Silver Springs, Md.	The Hecht Co.
Sioux Falls, S. D.	Fantle Bros. Inc.
South Bend, Ind.	Wyman's
Spokane, Wash.	The Bon Marche
Spokane, Wash.	The Crescent
Springfield, Ill.	The John Bressmer Co.
Stockton, Calif.	Smith & Lang
Syracuse, N. Y.	Dey Brothers & Co.
Syracuse, N. Y.	E. W. Edwards & Son
Tacoma, Wash.	Rhodes Bros. Dept. Store
Tampa, Fla.	Mass Bros.
Toledo, Ohio	Lasalle's
Towson, Md.	Hutzler's
Tucson, Arizona	Jacome's
Tulsa, Okla.	Seidenbach's
Ventura, Calif.	The Great Eastern
Walla Walla, Wash.	The Bon Marche
Washington, D. C.	Julius Garfinckel
Washington, D. C.	The Hecht Co.
Washington, D. C.	Lansburgh & Bro.
Watsonville, Calif.	Chas. Ford Co.
West New York, N. J.	Benjamin's Decorators
Whittier, Calif.	Myers Dept. Store
Wilmington, Del.	Strawbridge & Clothier
Wilmington, Del.	John Wanamaker
Yonkers, N. Y.	Kashar & McCourt
Youngstown, Ohio	The G. M. McKelvey Co.
Youngstown, Ohio	Strouss-Hirshberg's
CANADA	
Toronto	T. Eaton Co. Ltd.
CUBA	
Havana	Almacenes Ultra S. A.
Havana	El Encanto

QUICK AS A BUNNY...

for Easter

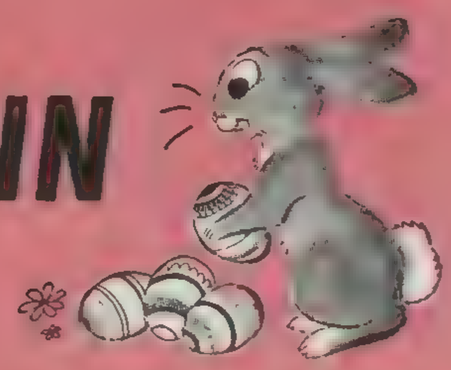


SHADOW WAVE *Home Permanent*



so safe...sure...simple...it

TAKES BEAUTIFULLY IN



ONE APPLICATION!



Refill Kit

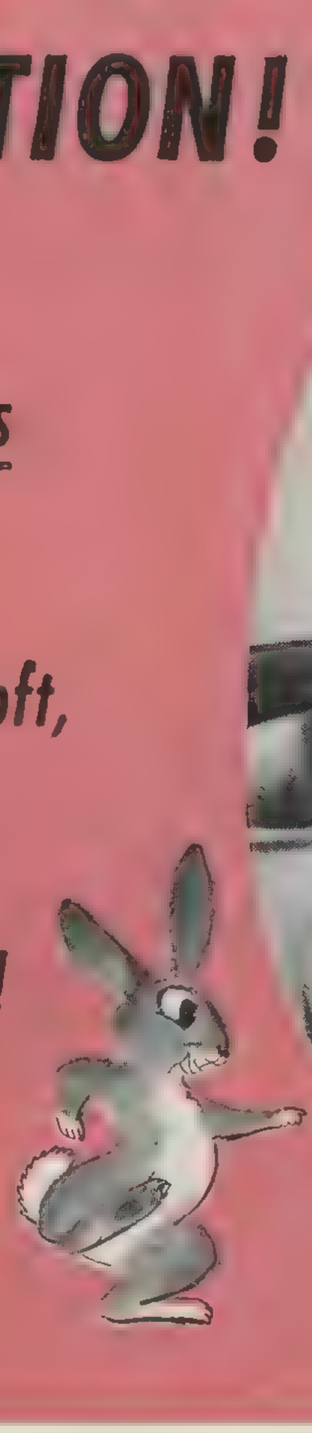


Complete Shadow Wave Kit including French-style curlers.

new, unique method neutralizes

itself! Guarantees a soft,

natural-looking wave!





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THE PRACTICAL FASHION ACCESSORY FOR SPRING

the "Trend"

Complete your accessory ensemble with the fashion-correct billfold—"Trend" by Rolfs.

In the "Trend" billfold you find the only real new idea in ladies' billfolds. Many Spring fashion colors—many functional features.



Rolfs





EASY TO USE
Insert currency in the conventional manner.



ALWAYS READY
Coins and bill removed from same pocket.



IDENTIFICATION
Protective wings for cards, pictures and passes.

$5*

at better stores everywhere
**Plus Tax*

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Creators of Distinctive Personal Leather Goods

Rolfs

330 Fifth Avenue New York 1, New York

Division of Amity Leather Products Co.

TIP SHEET FOR *MEN*—

The system-changing suit



HONEYMAN



Two good ways for a man to look in town, in the daytime—and one new way to go about these good looks: a three-piece Oxford grey worsted suit which can be bought with extra pin-striped grey trousers, and worn with two kinds of accessories. (Since President Eisenhower's by-passing of the cutaway, the look seen above may find many more daytime uses.) *At left:* The suit as a man might wear it for a day at the office—with plain grey trousers; a medium-grey felt hat; a white broadcloth shirt and woven striped tie; straight-tip black calfskin Oxfords. *Above:* The suit changed just enough to make it technically "semi-formal"—correct, therefore (according to *Vogue's Book of Etiquette*), for church services on Sunday; for a guest at a daytime wedding; for a reception or party up until six o'clock, any day. Here, striped trousers instead of the plain grey ones; a black-blue Homburg; pleated soft shirt and grey tie; grey mocha gloves. The three-piece Oxford-grey worsted suit by Hickey-Freeman; $135. Extra striped trousers, $40. Everything, except the shoes, at Tripler. Shoes, the Nettleton Shoe Shop.



Want your vacation salty? Sporty? It's down East at *The Algonquin,* St. Andrews-by-the-Sea, New Brunswick... 2 seaside golf courses, swimming, sailing, tennis. Or across Bay of Fundy waits *The Digby Pines* at Digby, Nova Scotia—heaps of family fun! Either way, your comfort's in the good care of Canadian Pacific.

Let yourself go! See big beautiful **CANADA** in armchair ease



Like "another world" city? See friendly Old Québec. Ride in a calèche. Shop winding streets. Visit Ste. Anne de Beaupré or Isle d'Orléans! Relax gayly at Canadian Pacific's great *Château Frontenac!*

All the talk's about Canada—land of *vacations unlimited!* From the Atlantic to the Pacific—see it by Canadian Pacific train with picture-window views. Enjoy real hospitality at Canadian Pacific hotels from coast to coast.



See the skyscraper Canadian Rockies —by Canadian Pacific *Diesel* train. Stop over at Banff and Lake Louise, the area for thrilling budget vacations. In breeze-swept Victoria, British Columbia—stay at the famous *Empress Hotel.* Revel in the roses, sightseeing, shopping, swimming, golf.





Ask your own agent about fast Empress airliners to the Far East, New Zealand and Australia... cruise by "Princess" to Alaska.

Canadian Pacific

Canada is news! See it by Canadian Pacific.

it's the color

it's the fragrance

it's the fashion

Red Lilac

for Spring



RED LILAC—bright, right-for-spring fashion color in creamy Sta-Put* Lipstick 1.00

RED LILAC—new, true-to-lilac fragrance in the new Cream Sachet Perfume 1.65

RED LILAC—Bouquet and Bath Powder, set 2.50

Other Red Lilac fragrance items from 85¢ to 4.00 prices plus tax

By the creators of Tweed..the world's most beloved perfume.

*TRADEMARK

International figure:

THE SPANISH TOE



Left: Appearing on fashionable shoes around the world, the Spanish toe—pointed, with a low, square throat. Here, the news about russet calfskin opera pumps; $25 at Saks Fifth. News about the stocking: the new 12-denier sheerness (60-gauge): Archer.



Left: The Spanish toe (very American background) of a russet lizard opera pump by Andrew Geller, $25. Stockings with new 66-gauge strength (15-denier), by Prim. Tan canvas cosmetics case, by Hartmann Skymates, $55 plus tax at Saks Fifth Avenue.



Left: Here, the low, square throatline of the Spanish toe has been slightly rounded; tan calfskin opera pumps with tapered, almost-low heels. By Deb, $11. Jay Thorpe. Stockings with a mere shadow of reinforcement (good for closed shoes): Picturesque.

Right: Often seen with the Spanish toe: the new flute heel—world's thinnest walking heel. Illustration, here, from Andrew Geller, who was first to try the combination. Red calfskin opera pumps with patent leather; $22. 51-15 stockings: Strutwear.





Left: The triangular look of the Spanish toe, here emphasized by narrow black suède straps over the toe. High-heeled black suède opera pumps—nice with a print dress. By Newton Elkin, $25 at Lord & Taylor. 15-denier, 60-gauge stockings: Bur-Mil Cameo.

HONEYMAN



When a slip becomes a social error...



switch to... **Mary Barron** "BIASTRAIT" SLIPS

Everyone
stares at a "slip-up"
wherever it may occur.
Incidentally, this incident
is based upon the actual experience
of an embarrassed young lady who has now wisely
switched to **Mary Barron** slips for her comfort and peace of mind.

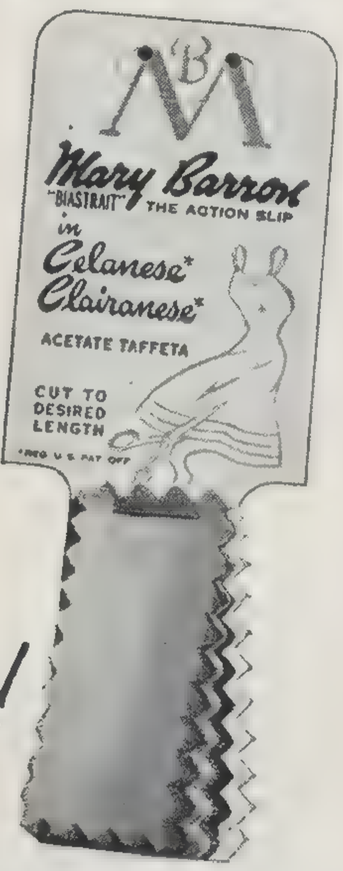
For the New Season!

17 FASHION-RITE COLORS FOR YOUR CHOOSING!



Mary Barron slips
do not ride up,
twist around the
hips nor pull down
on the straps.
About
$3.00

ADJUSTABLE HEM



New "Swatch-Pallette" feature!

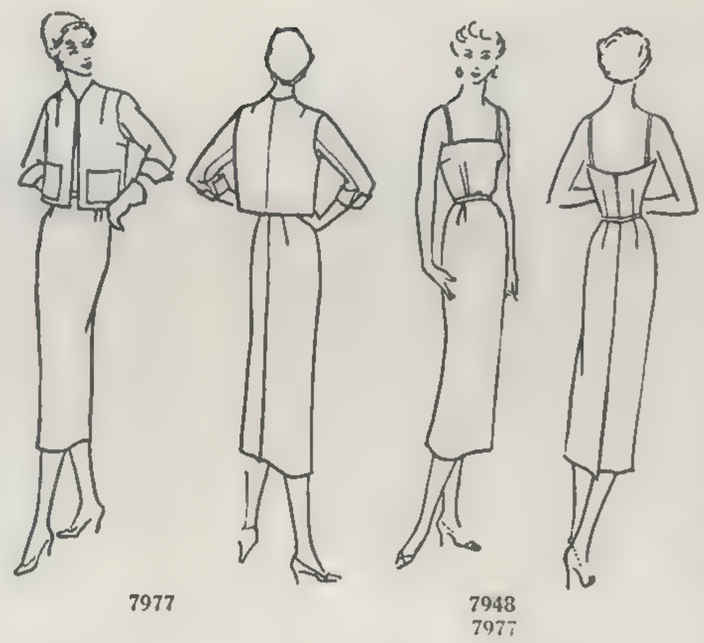
New "Swatch Pallette" feature . . . attached to each slip has fabric swatches of all 17 **Mary Barron** colors for a more glamorous slip wardrobe.

Mary Barron Slips are sold at leading stores in U.S.A. and Canada. If not available at your favorite store, write to Mary Barron.

THE DAVIDSON BROTHERS CORPORATION
180 MADISON AVENUE **NEW YORK 16, N. Y.**

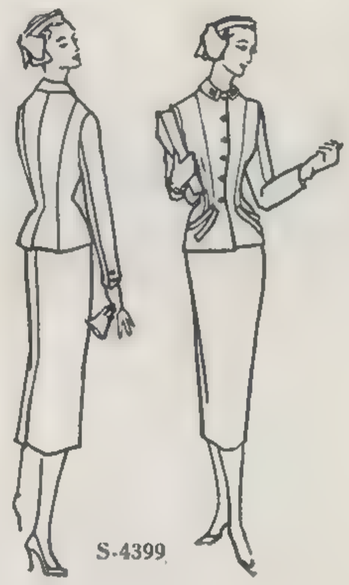
VOGUE PATTERNS

Other views of Patterns on pages 122-123



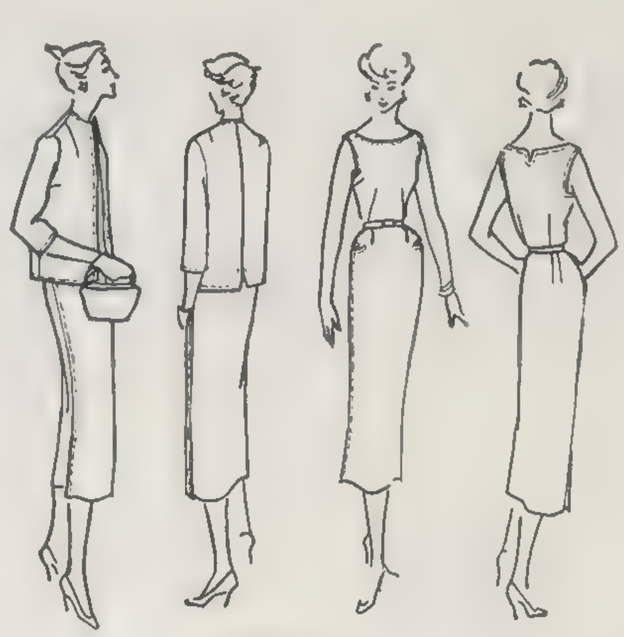
7977 7948 7977

Far left: Suit, "Easy-to-Make" Pattern 7977. Sizes 12 to 18 (30 to 36). For 16, 4 yds. 35" fabric. Price, 75 cents.
Left: Bodice, "Easy-to-Make" Pattern 7948. Sizes 12 to 20 (30 to 38). For 16, 1 yd. 35" fabric. Price, 50 cents.



S-4399

Left: Suit, Pattern S-4399. Sizes 12 to 20 (30 to 38), 40. For size 16, 4¾ yds. 35" fabric. $1.



7900

Below, left: Sheath dress and matchbox jacket, Pattern 7900. Sizes 12 to 20 (30 to 38). For 16: 3⅛ yds. 39" fabric for dress; 2⅛ yds. 39" fabric for jacket. Price, 75 cents.
Below: Evening dress, Pattern S-4401. Sizes 12 to 18 (30 to 36). For 16, 5⅞ yds. 39" fabric; 3 yds. 39" fabric for fichu and sash. $1.



S-4401

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax.

. . . IN ROME

(Continued from page 75)

Lollobrigida; the triumph of the "natural" over Hollywood's "artificial," claim their agents. Gina Lollobrigida will have her biggest rôle in a film from the Moravia novel, *La Provinciale;* her only regret the title.

PEOPLE ARE TALKING ABOUT . . . Togliatti, head of the Communist Party, who having caught the grippe the day after the Russian arrests of Jewish scientists told the press, "I am entirely happy to be taken care of by Italian doctors." . . . The ecstatic performance of the New York-born soprano, Maria Meneghimi Callas, at La Scala; in the mad scene of *Lucia di Lammermoor*, the singer's voice so perfectly matched the high notes of the flute that the audience came cheering down the aisles.

PEOPLE ARE TALKING ABOUT . . . Franca Valeri, and her two partners, Vittorio Caprioli and Alberto Bonucci, all three under thirty years old, and their amusing new form of unedited theatre, called *Notebook;* their show consists of a fireworks of observations, sketches, parodies, of modern life—something between caricatures by Steinberg and Peter Arno transposed to the stage. . . . Three notable, pace-setting furniture designers, Albini, Ponti, and especially Fornasetti, as ferocious as a lion, and lionized in Milan.

PEOPLE ARE TALKING ABOUT . . . Luchino Visconti's direction, glittering with daring and fantasy, of such plays as Chekhov's *The Three Sisters*, and Goldoni's *La Locandiera*. . . . The passion for owning a little island, even if it has no water or trees, where one can get away from crowds. (Even Elba counts as crowded because it has one resort hotel.) . . . Orson Welles and his extravagant curious film, *Othello*, of which it is said that it's not Othello played by Orson Welles, but Orson Welles played by a certain Othello; recently Welles, temporarily broke, lived in a hall of the Grand Hotel. (He set up housekeeping in the hall where he worked, received, slept the night out on one of the couches.) . . . Billboards rearing up on Italian highways, hiding the beautiful country, and giving the sense of driving with blinders.

PEOPLE ARE TALKING ABOUT . . . The uprush of business in Milan, making it one of the most vigorous cities in Europe. . . . The cropping of the Cardinals' robes which have been cut, shrunk, shortened so a complete trousseau costs several thousands instead of several millions of *lire*, to the joy of the Cardinals and the disappointment of people who have a passion for the spectacular, especially when it costs them nothing.

PEOPLE ARE TALKING ABOUT . . . The journal of Cesare Pavese, *Mestiere di Vivere* (The Art of Living) which has caused much talk because the author killed himself after writing the last page. . . . Rossellini (with his five cars and no garage, for lack of money) who is making a movie with George Sanders—as usual without a script, the actors improvising their lines.

PEOPLE ARE TALKING ABOUT . . . The late Fritz Thyssen's fabulous collection of paintings by Cranach, Dürer, Bosch, Tintoretto, Fra Angelico, exhibited in Lugano, Switzerland; visitors drive up from Milan to see the collection, to lunch, and drive back. . . . The Milanese palace being redone in a rush for Signor Crespi, owner of the great Italian newspaper, *Corriere della Sera.* (His wife is the adopted daughter of Puccini, and the mother of the designer Biki.) Hundreds of workers hurrying to get the palace done for the Crespis' extraordinary collection of Italian paintings and bronzes.

PEOPLE ARE TALKING ABOUT . . . The wind of madness for the theatre that blows through Italian society. In the name of charity the best-known names in Roman, Genoese, Milanese aristocracy appear on stage, dancing cancans and ballets, acting comedies or singing Neapolitan songs. The best spectacle of the year, organized by Princess Resi de Villahermosa had the orchestra of St. Cecilia for accompaniment and Leonor Fini for the décors. . . . Neo-Fascists very much on the scene of the elections, produce in public squares orators as beautiful to hear as tenors, leaving the hearers undecided whether to applaud the voice, or hiss the speech. Result: hisses *and* applause.

DISCOVERIES IN BEAUTY



Whether you're coping with an overnight case or a crammed-full trunk, you may pack away your fragrance as handily as your lipstick. Right now, and during the month of April, Lanvin offers its famous Traveler that holds a three weeks' supply of toilet water. (Editor's note: better pack two, if you splash as freely as we do.) Unbreakable, leakproof, this gold-metal cylinder travels well—could be a gracious way of thanking your hostess. Saks Fifth.



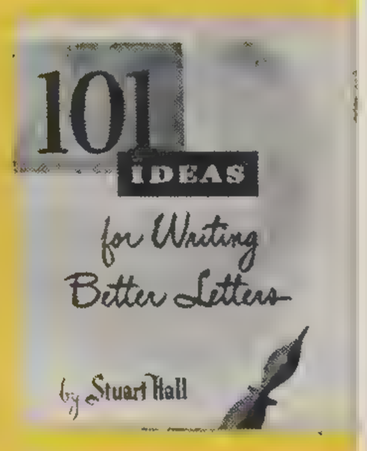
DID I SAY THE RIGHT THING?
SHOULD I SAY "YOURS TRULY" OR WHAT?
HOW SHOULD I SIGN IT?

NEVER WONDER AGAIN ABOUT WRITING A LETTER—

"Right"

Stuart Hall's

famous booklet tells you everything about letter writing



GET YOURS FREE OF EXTRA COST with Stuart Hall's CHEST OF LETTERS

Handsome writing paper, the kind of paper that makes all your letters look right whatever the occasion—yet it costs you only 98c on the big special offer! Get Stuart Hall's Chest of Letters today and know you're socially correct!



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"Fine Writing Papers"

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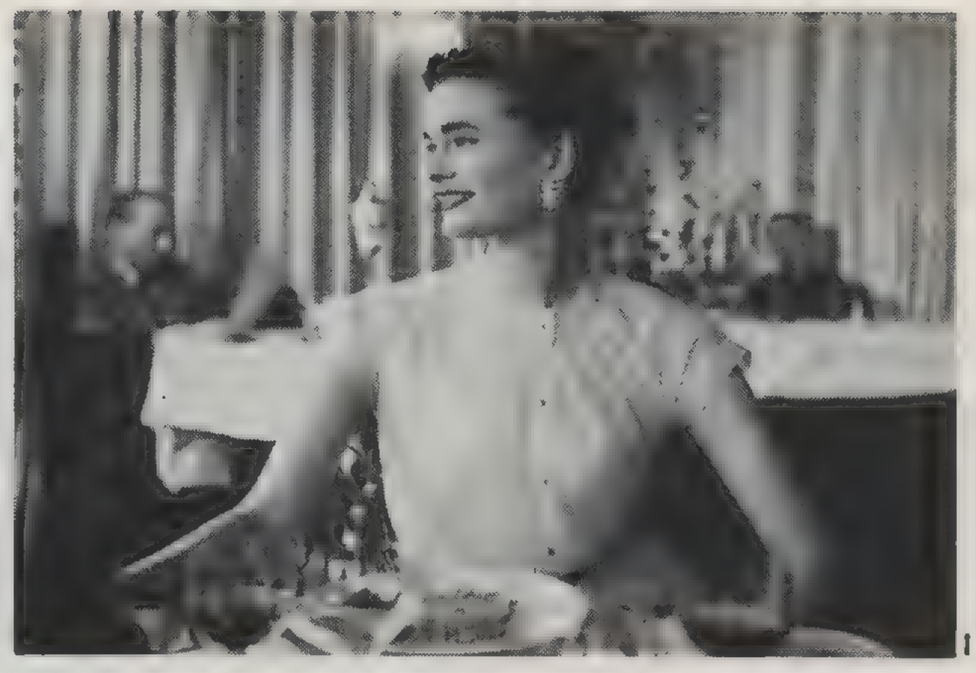


CRÊPE DE CHINE

that silken fragrance she loves to wear...



MADE, PACKED and SEALED
in France



Vogue's young travel wardrobe

(Continued from page 127)



More scenes from "The Nillionairess," Vogue's dramatization of a young girl's trip to Paris, made with nil millions but a fortune in fashion-sense—and a wardrobe weighing (suitcase included) only 28 lbs. Since the tourist-fare baggage allowance is 44 lbs., this leaves room for the extras.

1. Photographed over lunch at L'Auberge de la Montière (the country branch of Carrère, Paris), at Montfort L'Amaury: our American nillionairess, in the pale-pink doubled nylon cardigan blouse she packed to wear with the suits and black silk skirt also in her suitcase. Blouse, of DuPont nylon, $13.
2. The 24-inch suitcase weighed in with our 28-lb. wardrobe: rayon gabardine treated against rain, soiling. By Wheary; $35*.
3. Restful little pair of shoes: flats of black rayon-and-cotton that has rather the appearance of linen. $5.
4. Sure-fire travelling material, accessories like these: white nylon gloves; mesh-backed gloves; tailored gilt jewellery; pearly jewellery; silk scarfs.

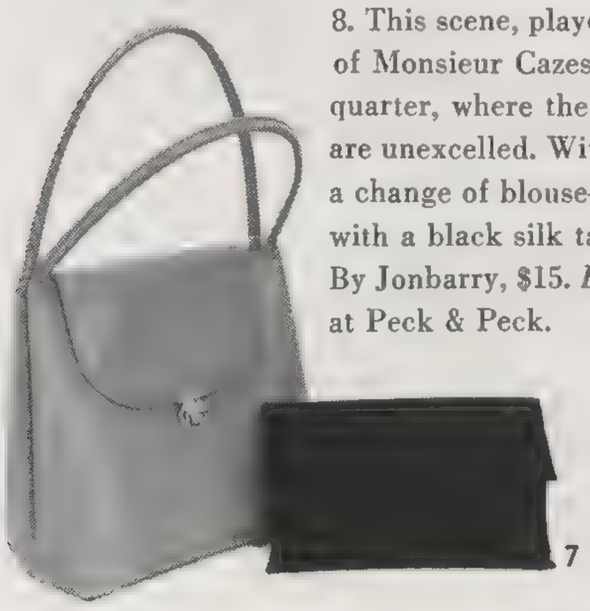
Everything (except the suitcase) is at Peck & Peck. *PLUS TAX




5


6

5. Nillionairess and friends—one two-legged, one four-legged—
on the Avenue des Champs Élysées; here she's wearing, over the pink Orlon-and-wool jersey dress on page 126, a pink Orlon pull-over, $8,
and cardigan, $11. The pink linen dunce cap, by Madcaps.
6. Now, a sandy-beige cotton shirt worn over the pink pull-over (#5),
and with a red and beige striped cotton skirt.
Shirt, $13, and skirt, $18; by Toni Owen.
7. Day bag, very capacious, of caramel calfskin
(caramel being the best all-round complement for a beige and
black and pink travel wardrobe). $22.50*.
Evening bag, a neat little handful
of black faille. $9*.


7

8. This scene, played in the famous Brasserie Lipp of Monsieur Cazes, in the Saint-Germain-des-Prés quarter, where the *choucroute garnie* and beer are unexcelled. With the beige suit (page 125), a change of blouse—this, beige linen dotted in black, with a black silk taffeta pussycat bow.
By Jonbarry, $15. *Entire wardrobe,*
at Peck & Peck. *PLUS TAX

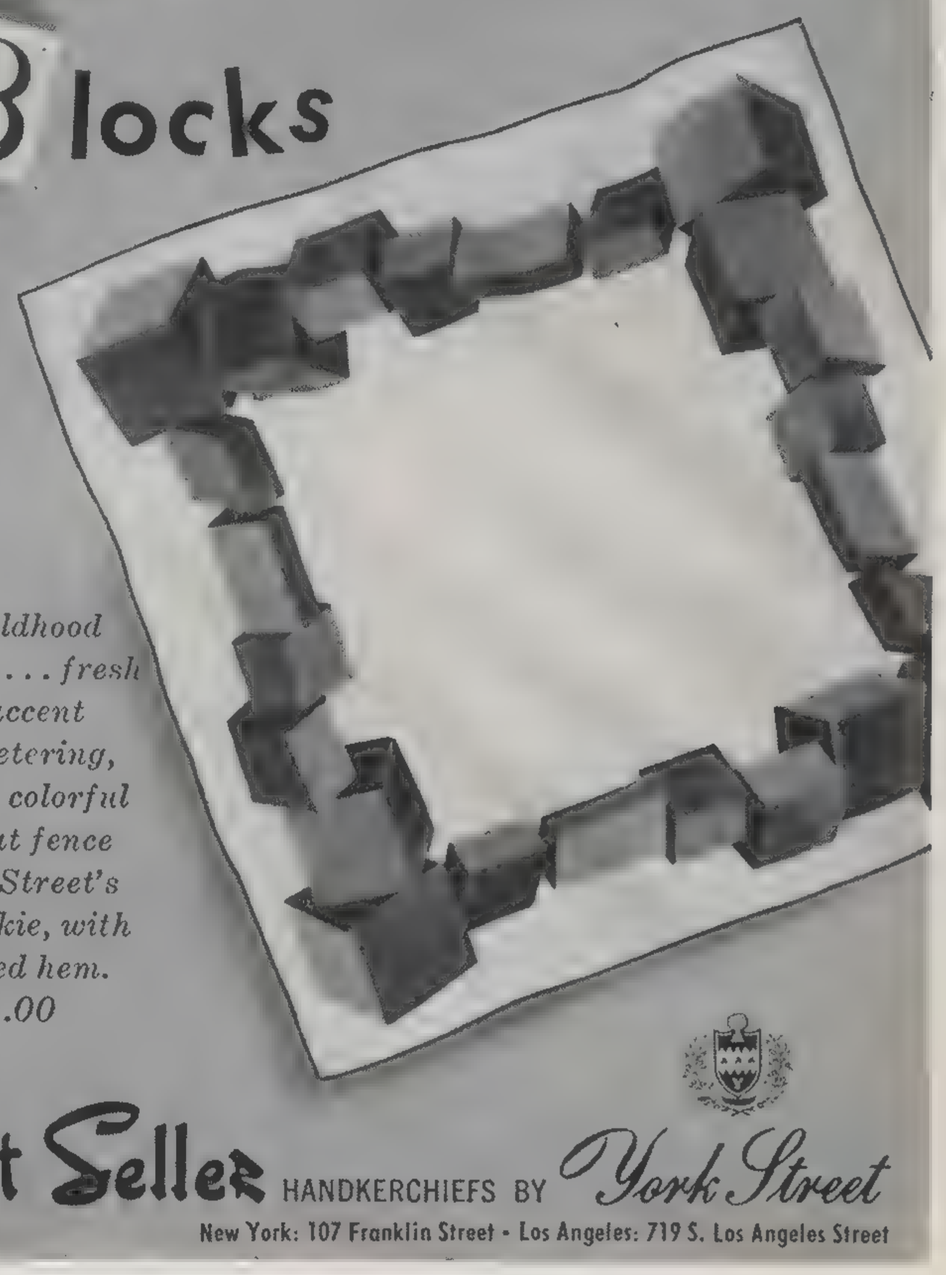

8



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*T. M. REG.

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. . . IN LONDON

(Continued from page 88)

Apsley House, the Duke of Wellington's museum. . . . Designer Oliver Messel, his materials for "festivication dresses" of metallic, filmy silks in ripe Velasquez colours; the two new penthouses he designed in the Dorchester Hotel, one, for entertaining, designed like an arbour of trees, painted on mirror, the other, an apartment plush enough for the likes of Maharajahs, oil magnates, or the mad king, Ludwig of Bavaria.

PEOPLE ARE TALKING ABOUT . . . The Parliamentary Answer on interspace transport and communications: leave it to private enterprise. . . . The lush, lavish revival of Oscar Wilde's *A Woman of No Importance,* with Isabel Jeans and Clive Brook, produced by Michael Benthall, new director of the Old Vic. . . . Steiner, only hairdresser with a Royal Warrant by Appointment, who pins his clients' curls around a dummy tiara because they can not afford the insurance to get their own tiaras out of the bank vaults before the Coronation. . . . The curiosity and anticipation over the arrival of *Guys and Dolls*. . . . *An Italian Visit,* a fascinating poem of travel carried to three levels of consciousness by the brilliant Irish-born poet, Cecil Day Lewis. . . . The Institute of Contemporary Arts and its two shows: at the Tate Gallery, the sculptures in the international competition for a memorial to "The Unknown Political Prisoner"; at Dover Street, "The Wonder and Horror of the Human Head," with everything from ceremonial masks to recent beer ads in an anthology of what man has drawn, built, and sculpted of his head.

PEOPLE ARE TALKING ABOUT . . . Bertrand Russell's first book of short stories, *Satan in the Suburbs*. . . . The sumptuous interior architecture of the new Time and Life Building on Bond Street: Ben Nicholson's big abstract mural in the stairwell; Henry Moore's reclining figure in the roof garden, and his huge four-sectioned frieze of stone screen crowning the building. . . . Sir Laurence Olivier and Vivien Leigh planning to do a revival of J. M. Barrie's *The Admirable Crichton*. . . . The tendency to plan weddings before Easter (which is Budget Day and end of the tax year) in order to claim a tax deduction for the whole past year. . . . Summer motor tours to magnificent private gardens open to the public for charity aid, and the great houses where visitors are guided by the owners. . . . Claire Bloom, Chaplin's discovery for his film, *Limelight,* resoundingly adored at the Old Vic as Jessica (she is slated for Ophelia, opposite Richard Burton, in July).

PEOPLE ARE TALKING ABOUT . . . Young girls wearing their hair in Napoleonic ragged nail-scissor cuts, and stiff Eton collars turned backwards, a bright bow at the back. . . . Alec Guinness with his spontaneous charm, in his first romantic rôle in the coming film, *The Malta Story,* about the island which won the George Cross for bravery during World War II. . . . The number of family houses being built or remodelled to organize a private life for in-law squatters. . . . The lyric exuberance of Dylan Thomas' poetry; his swift-selling *Collected Poems 1934-1952,* which includes all his poems he "wishes to see in print." . . . Sir Herbert Read's bright lucid lectures at the Institute of Contemporary Arts; their backbone to form "The Mellon Lectures" he plans to bring to Washington in 1955.

. . . IN PARIS

(Continued from page 72)

writers as E. M. Forster, François Mauriac, and Graham Greene to discuss their craft.

PEOPLE ARE TALKING ABOUT . . . The renaissance of the magazine, *La Nouvelle Revue Française,* now called, to skirt the rule against publications which continued during the Occupation, *La Nouvelle Nouvelle Revue Française.* The review, begun in 1908, grew to glory before the last war with the most brilliant names in French literature: Gide, Claudel, Valéry, Malraux. Now Jean Paulhan, pre-war editor and an active Resistant, directs it with the aim of publishing good writing without consideration for the authors' politics.

PEOPLE ARE TALKING ABOUT . . . Mouloudji, favourite singer for the young: a sometime actor, painter, writer with the look of a hands-in-the-pocket street singer with sex appeal, who tops recording lists, writes most of his own hits. . . . *La Dame de Trèfle,* a hit play with a Pirandello flavour, in which Claude Nollier is bewilderingly cast as both a respectable wife and a prostitute—a confusion that drives her lover to murder. . . . *Jeunesse Musicale,* a post-Liberation organization that arranges cheap seats and special concerts for the young. . . . Elba, until recently the haunt of Italian tourists only, now a growing summer resort admired for its quiet beaches, its low prices.

PEOPLE ARE TALKING ABOUT . . . The superb recordings of Boris Godunov sung by Boris Christoff, which call down comparisons with Chaliapin, and whet the appetite for Christoff's performance of Boris at the Paris Opera in April. . . . The durable, long-run comedy *La Cuisine des Anges,* by Albert Husson, now on Broadway as *My Three Angels*. . . . Unexpected people and places in Paris, picked off at close range in the best-seller, *Paris Insolite,* by Jean-Paul Clébert who, as a tramp (by choice), knows the wretched.

PEOPLE ARE TALKING ABOUT . . . The revival, for the first time since the war, of balls for sixteen-year-olds which their mothers also attend. . . . Georges Wakhevitch, busiest set de-

(Continued on page 145)



GRIGSBY

NEW COLOURS IN THE AIR

Now—and suddenly, the powder in the old box seems too sharp, too highly-spiced with colour. A scattering of reasons: the dresses of palely-tinted silk, the lengths of shimmering beads worn like scarfs, standaway collars framing a complexion that must be flawless-fair—all new in fashion, all prompter's cues for a more delicate skin colouring. Coty, whose famous "Air-Spun" powders have been flattering faces for years, have taken this cue, have woven into four basic shades new elements of colour for a softened, velvety look. These "Muted" shades are warmer in tone, give the complexion a play of light that one flat tone could not give it. (For beautiful evidence, see page 114.) Another accomplice in flattery: Coty's Indelible "Sub-Deb" lipsticks, new in colour and formula, with vitamins added to protect sensitive lips. Bloomingdale's.

...IN PARIS

signer in Paris, and his dream-like scenes for Supervielle's *Robinson*, his stylish sunny sets for *Hélène ou La Joie de Vivre*.... Fascinating pocket-size autobiographies published by Editions du Seuil, costing about eighty cents; out of pieces of their works, letters, diaries, and abundant illustrations, these books spin the lives of Colette, Zola, Flaubert, Montaigne, Baudelaire.... A detour by choice on the main road from Paris to the Midi; drivers branch off at Tournus to Bourgen-Bresse, to eat the famous *poulets de Bresse*; continue through Grenoble which has one of the richest art museums outside of Paris with a large kernel of modern art; then down through the wild, twisting; beautiful gorges of the Vercors, and back at Valence to the main road south.... Sidney Bechet's enduring New Orleans jazz at the Left Bank *cave*, the Vieux Colombier.

PEOPLE ARE TALKING ABOUT...
The high hopes for films planned from Louise de Vilmorin's charming novels: *Madame de* to be directed by Max Ophuls, with Danielle Darrieux, Vittorio de Sica, and Charles Boyer; the other, *Julietta*, will be directed by Marc Allegret.... A lusty new singer, Georges Brassens, who frames his songs in guitar music, writes his own material, often bawdy, sometimes tender; his biggest requests, "Le Gorille" and "Le Parapluie," now turn up in a fast-selling long-play record.... The important exhibition of Cubist paintings at the Musée d'Art Moderne.... The Comédie Caumartin, a little theatre recently reopened and the choicest show-box around, done up in scarlet and purple velvet, with draped columns, crystal lamps, pink azaleas, and barmaids in purple to match the bar, and Danièle Delorme, now star in residence with choice of plays.

PEOPLE ARE TALKING ABOUT...
The new little magazine that "only aims to please": *La Parisienne*, a literary monthly founded on the profits of a lurid best-seller, by the editor, Jacques Laurent, who has plowed into the magazine royalties from *Caroline Chérie*, a novel written under a pseudonym, that became a bang-up hit as a film.... Baron and Baroness de Cabrol's plan for a circus evening, strictly amateur—for charity, this June.... The imported taste for Johnny Ray.

PEOPLE ARE TALKING ABOUT...
Americans lolling at the Left Bank Café de la Flore, suddenly recruited as extras in Anatol Litvak's untitled film, with Kirk Douglas, based on a work by Irwin Shaw.... The American pianists, Gold and Fizdale, who so captured composer Francis Poulenc with their playing of his Two Piano Concerto that he plans a long work especially for them.



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Vogue's Buying Guide tells you where you can buy the merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. **We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.**

*Asterisk denotes stores that sell Vogue Patterns.



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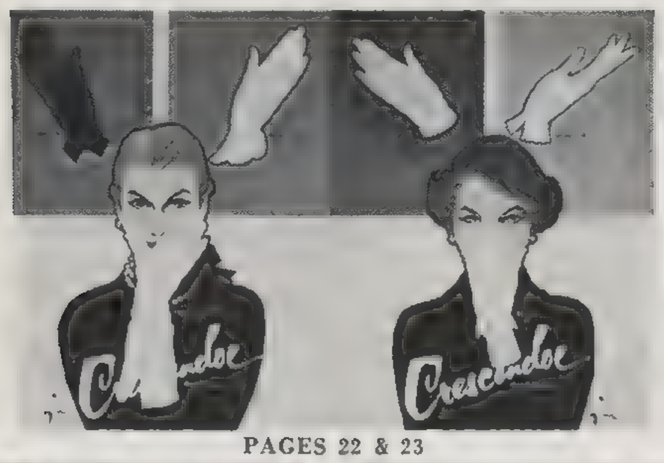
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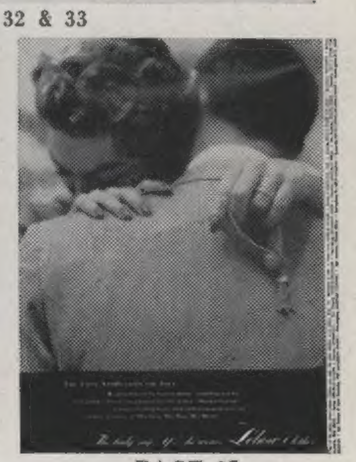
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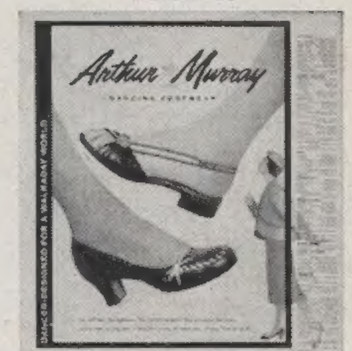
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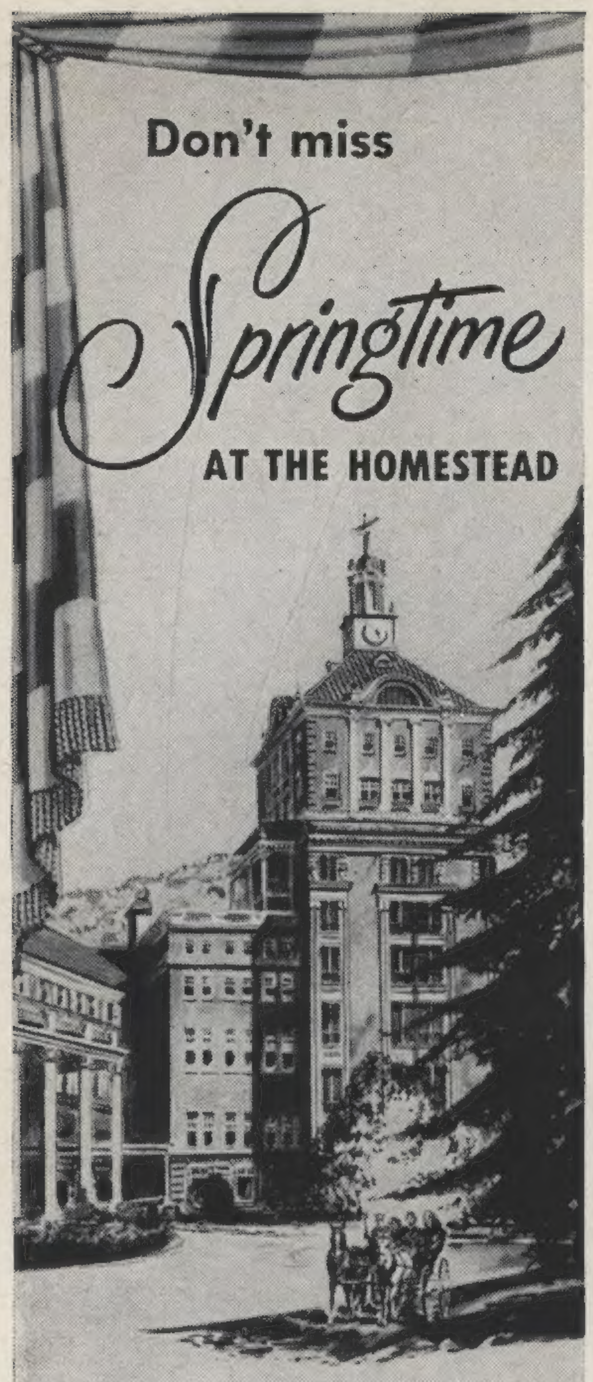
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. . . IN MADRID

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soon for South America, then the United States, with a play called *The Ball* (*El Baile*), to be acted in Spanish and English.

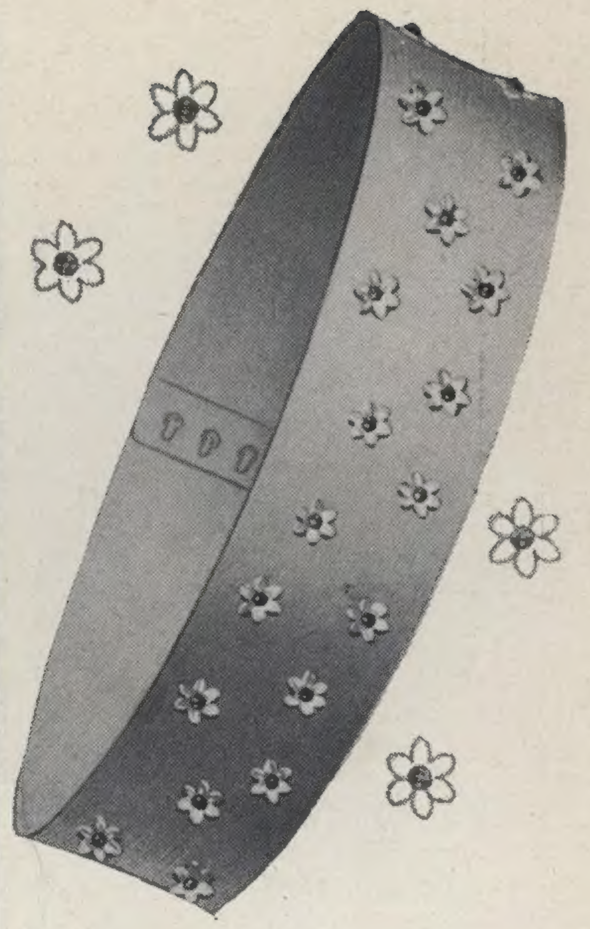
PEOPLE ARE TALKING ABOUT . . . The breakup of the famous dance team of Rosario and Antonio, after a turbulent year during which their performances were often peppered with name-calling, face-slapping, and flinging of chairs, guitars, and castanets around the stage. . . . Salvador Dali's plan to stage a surrealist bullfight, with matadors and picadors in surrealist costumes, the bull dyed or bleached. . . . The exquisite Monday-evening concerts of chamber music in the Royal Palace in Madrid, played by a quintet using the four remaining instruments of eight made by Stradivarius which he considered perfect, and one "ordinary" Stradivarius.

PEOPLE ARE TALKING ABOUT . . . Dolores Medio, a thin, shy young newspaperwoman and ex-schoolteacher, now Spain's literary woman of the year; her first novel, *Nosotros, los Rivero* (We, the Riveros), won the Nadal Prize, Spanish equivalent of the Prix Goncourt, with its cash award of $1,250—a tremendous sum in Spain, where a best-selling book earns, at most, $250 in royalties. . . . The new Spanish editions of *Life* and the *Reader's Digest*. . . . The extraordinary mobile sculptures of Angel Ferrant, who has startled the conventional Spanish art world with his un-Calder-like compositions of wood, wire, cork, thread, and old guitar strings, moving freely in space.

PEOPLE ARE TALKING ABOUT . . . Robert Graves, author of *I, Claudius,* who lives, in wild discomfort, with eight children, on the island of Majorca, working on his new version of the Gospels, in which he tries to correct "deviations" caused by political pressures at the time the Gospels were written. . . . The recent statement of Dr. Gregorio Marañon, Spain's foremost physician, that most Spanish ailments are caused by one of two national bad habits: too much sleep, and too much eating of rich gravies and sauces, soaked up with bread. . . . José Martínez Ruiz, known as "Azorin," who recently announced that he planned to retire, after writing over a hundred books, thousands of articles and essays. In an open letter to Madrid newspapers, Azorin said, "Writing is . . . a hard way to make one's living. I am tired of seeing white paper awaiting black scribbles in front of me. I am through."

PEOPLE ARE TALKING ABOUT . . . *Segundo Lopez: City Adventurer*, the new realistic movie shot entirely on the streets of Madrid, in the manner of post-war Italian films. . . . The "cold war" on storks this spring: for centuries, storks have nested in the towers and belfries of Spanish country churches; now, a proclamation by Cardinal Play Deniel, Archbishop of Toledo and Primate of Spain, has instructed all parish priests to prevent storks from nesting in any church building—adding, however, that the priests must not resort to "armed aggression." . . . Xavier Zubiri, a small dark, shy Basque, considered the leading philosopher of Madrid, whose lectures are always packed. (His wife is the charming and learned Carmen Castro, daughter of Américo Castro, professor of Spanish literature at Princeton.)

PEOPLE ARE TALKING ABOUT . . . The recent award by the Spanish Government of a decoration to Miss Alice Bache Gould, who came to Spain from Boston forty years ago to do a few weeks' research on the men who sailed with Columbus, and has been here ever since. Now eighty-three, she is one of the only two women members of Spain's Royal Academy of History, has almost completed a detailed biography of every man who went with Columbus to the New World. . . . The charming exhibition of *gouaches*, including many seascapes, by Francisco Cossio, a kind of Spanish John Marin. For years, Cossio has been virtually immured in the Convent of the Discalced Carmelites, in Madrid, painting two immense murals of scenes in the life of St. Teresa of Avila, founder of the order. . . . Sidney Franklin, the American matador from Brooklyn, and his school for apprentice bullfighters at Alcalá da Guadaira, near Seville. . . . The efforts of tourist officials in Granada to keep sightseeing tourists from being swindled by the local gipsies. . . . Doña Carmen Polo y Franco, the handsome wife of General Franco, who, at the investiture of three new Cardinals in the Chapel of the Royal Palace in Madrid, sat on the Queen's throne, wearing a magnificent pale-blue satin evening dress and glittering jewels, instead of the usual unadorned black.



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